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HISTORY OF ART IN ANTIQUITY

By

GEORGES PERROT
Member of the Institute

And

CHARLES CHIPIEZ
Government Architect

Volume X

ARCHAIC GREECE

CERAMICS OF ATHENS

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Paris

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Translated by N. Clifford Ricker. D. A.
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HISTORY OF ART IN ANTIQUITY.

BOOK XIII- ARCHAIC GREECE

Chapter XXII. Vases of Chalcis and of Eretria.

By a happy chance that has preserved for us two of the best works of Grecian genius, the modern historian attains to a very clear idea of what was the Greece of the 6 th and 5 th centuries. In the sketch of it traced by me are doubtless many voids. The light cast on men and things by the tales of Herodotus and of Thycydides is very unequally distributed. Many parts of these entireties remain in shadow, although in many cases, epigraphic documents aptly come to supplement the silence of the literary texts. In spite of this complement of information, we do not know all the events of that period; but the first planes of the picture are strongly illumined, and the original traits of the collective and individual figures frankly appear on the vague background, those of illustrious cities and of p politics, or of the captains that played the parts of the chief antagonists in the combats, whose theatre was the narrow stage of the Greek world. One represents to himself the impassioned actors in all those dramas; he thinks to seize the play of their features and to hear the echo of their voices. Thus at least he has the illusion of possessing a faithful image of all that extinct and vanished life. Yet behind this Greece open to the eyes, when we explain in plausible fashion the course of events, their causes and consequences, behind that truly historical Greece is another, the Greece of the 9 th, 8 th and 7 th centuries, which succeeds the mysterious and brilliant civilization, whose knowledge and surprise we owe to the excavations of Schliemann and of Evans. That civilization which we term Mycenaean is indeed that of a primitive Greece, and the tribes that created it have a right to the title of the legitimate ancestors of the Greek people. On the contrary, when one studies the confused memories preserved by tradition, of societies which after the Dorian invasions formed themselves around the Egean sea, and he trees to orientate himself there by the light of incomplete and imperfect evidence, in spite of all t the ignorance to which he is condemned, he feels himself in Greece, the Greece of the writers and of the artists whose wor-

works we possess. The cities there bear names familiar to us.
[illegible]
become literary languages. There are adored the gods who will
[illegible]
certain escape us, as well as the connection of dates and eve-
nts which had their importance. We perceive only the masses,
just as in the mist floating over the hollow of the valley in
an autumn morning, there are seen in places only the chimneys
of the houses and the trees.

In this Greece of the origins, the first places have been
occupied, the bulk of the useful work has been done by cities,
which in the Greece of the following age, by reason of various
circumstances, must eclipse themselves or at least fall into
the second rank. We have already verified this for the Ionian
cities, such as Phocea, Ephesus, and particularly Miletus, ex-
[illegible]
many colonies. These cities will continue to live; but they wil
no longer lead the chorus or command the march forward. It is
[illegible]
Corinth of the Bacchiades and Cypselides, by its tyrants, t
[illegible]
will remain a commercial and prosperous city, whose cooperati-
on will be regarded as a useful support by States like Sparta,
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lar was the destiny of Chalcis, "the city of bronze," as its
[illegible]
it fell into the third or fourth rank. It no longer counts ex-
cept in the opportunity of its location, that made it one o
the keys of the maritime and land routes of Greece; but in the
earlier Greece where we distinguish only the great lines o
[illegible]
of the Aegean sea and in the ports of the [illegible]

works we possess. The cities there bear names familiar to us. The little States among which it will be divided until the end already have limits, which they will scarcely succeed in changing. The dialects spoken there are those, some of which will become literary languages. There are adored the gods who will assume form at a given time in marvellous statues. On all accounts, what especially distinguishes that primitive Greece from that succeeding it is, that we know it not so well, that all details escape us, as well as the connection of dates and events which had their importance. We perceive only the masses, just ar in the mist floating over the hollow of the valley in an autumn morning, there are seen in places only the chimneys of the houses and the trees.

In this Greece of the origins, the first places have been occupied, the bulk of the useful work has been done by cities, which in the Greece of the following age, by reason of various circumstances, must eclipse themselves or at least fall into the second rank. We have already verified this for the Ionian cities, such as Phocea, Ephesus, and particularly Miletus, explorer of the Black sea, revealer of Egypt, the mother of so many colnies. Those cities will continue to live; but they will no longer lead the chorur or command the march forward. It is the same in European Greece. We have stated what had been the Corinth of the Bacchiades and Cypselides, by its industrn, the extent and activity of its commerce. After the Median wars, it will remain a commercial and prosperous city, whose cooperation will be regarded as a useful support by States like Sparta, Athens and Thebes, which dispute the predominance in Greece, yet it will never recover its former importance. Entirely similar was the destiny of Chalcis, "the city of bronze," as its name indicates. In the Greece of the centuries of the full day, it fell into the third or fourth rank. It no longer counts except in the opportunity of its location, that made it one of the keys of the maritime and land routes of Greece; but in that earlier Greece where we distinguish only the great lines of the country, Chalcis had been the rival and perhaps the equal of Corinth. Its artisans, merchants and colonists took a part no less active in the diffusion of Hellenism, in opening ways that its commerce and arts traced both toward the northern shores of the Egean sea and in the ports of the West, of the coast of

Sicily and of Italy. To the Ionian family are connected the t tribes that peopled Eubea, Chalcis passed as having been founded by immigrants coming from Attica.

Situated at the point where the Euboic gulf is most contracted, Chalcis commands the strait, whose tranquil waters aid ships to avoid the necessity of doubling the stormy capes of Eubea and of coasting its inhospitable shores. It had there a p primary element of prosperity. In the vicinity extended the fertile plain of Lelante; but even more than the advantages of the site and the possession of its lands, what made the fortune of Chalcis was the initiative that early led its inhabitants to explore the metallic veins of the island, and particularly its deposits of copper. Next to those of Cyprus, these were the richest on the coasts of the Egean sea.[1] With this copper it mixed tin. Its foundries and forges labored to supply not only the cities of the island and of the adjacent countries, such as Attica and Beotia, but also an entire and distant connection, that Chalcis disputed and took from the Phoenician masters of the mines of Cyprus. Chalcis had a navy. Her own and the foreign ships that came to load in her roads, carried in all directions either the crude or wrought metal. The bronze workers of Corinth obtained from Chalcis their commer to make the alloys of which they possessed the secret, and to transform it into objects of use and luxury; but Chalcis also fabricated for export vases, tripods, utensils, offensive and defensive arms. Its swords were celebrated for their temper, just as will be among moderns the blades of Toledo.[1]

Note 1.p.3. Chalcis had exploited its mines so well, that it had exhausted the veins. In the Roman epoch, they were no more than a memory. Plutarch (Greek). 43. In the learned men of the late period are found several allusions to a very ancient tradition, which made Chalcis the inventor of work in bronze. (Eusthatius on verse 764 of Denys the periegete, Stephen of Byzantium, under Chalcis).

Note 1.p.4. Alceus, describing his house with walls ornamented by arms of price, causes "the swords of Chalcis" to figure in those panoplies.

Atheneus. XIV. p. 627. To the same swords alludes Eschylus in a verse quoted by Plutarch. (Greek). Plutarch adds that these swords were "forged cold."

What facilitated this industry in plicing its products is, that like Corinth, Chalcis had been the mother of numerous and flourishing colonies. To arrange ports suitable for its ships, when they left the Euboic gulf to sail north, Chalcis had commenced by occupying the northern Sporades, Skiathos, Icos and Peparathos, and then attracted to Thrace, rich in metals like Eubea, they had scattered their agencies on all the coasts of the peninsula with three points detached toward the South. It had founded there even thirty cities, all of which recognized it is a metropolis, so much so that this country received and retained the name of Chalcidice during all antiquity.[2] Other Eubean ships, other convoys of emigrants and of merchandize left Chalcis to take a different direction by the southern mouth of the strait. They made the tour of the Peloponnessus and established themselves in the gulf of Crisa and in Etolia, where they built another Chalcis near the mouth of the Evenos. In concert with their neighbors of Eretria, then associated in all their enterprises, they sought to take a footing in the Ionian islands, and especially Corcyra; but soon evicted from these coasts by the Corinthian navy, mistress of the great gulf opening on the Adriatic, they went farther. On the coast of Campania, above the Phlegrean fields they founded Kyme. Cumae, is it is called by the Romans, antique tradition was unanimous in affirming, was the most ancient Greek city s seated in Italy, whose memory was retained by the Greeks. From thence the commenced to extend along the adjacent coasts the cults of Greece and its heroic legends. From the Eubeans of Cumae the latins and Etruscans borrowed their most ancient alphabet. By the forms of its letters, this more resembles the Chalcidian than any other Greek alphabet.

To ensure their communications with this distant colony, the Chalcidians joined the Eretrians and occupied both shores of the strait separating Sicily from Italy, and that gives an entrance to the Tyrrhenian sea. On the Italian coast of this western Euboic gulf, they built the strong city that they called Rhegion, the breach, by reason of the break that these waters had made in the framework of the continent at this point. Opposite it they established Messenian families that the disasters of war had driven from their native land, whence the name Messana, which then replaced that of Zancle. This eastern coast

of Sicily, which was approached by Messana, everywhere offered plains that the mountains of the interior furnished with abundant waters, plains with a fertility nowhere approached in Greece. This is what is now termed the country of agrumi, i.e., of olives, oranges, citrons and fruits of all kinds. A band of immigrants commanded by an Athenian, Theocles, but who left C Chalcis, came in 736 to found the city of Naxos on this coast.[1] That was the first Greek colony to take possession of a part of the Sicilian land; to commemmorate this taking possession, the new arrivals hastened to erect in a grove an altar to Apollo Archegate, or the guide. Some years later, Naxos was flooded by immigrants, was sufficiently prosperous to become in its turn a metropolis. It gave rise to the cities of Leontini and of Catania. Henceforth this never ceased to be one of the wealthiest and most prosperous cities of Sicily.

Note 2.p.4. Strabo. VII. (Twelfth of the fragments taken by Meineke from the Excepta of the Vatican).

Note 1.p.5. Thucydides. VI. 3.

It holds the same in the life of a people as in that of the individual. When the spirit of invention and of creation has chosen a home there, it manifests itself under the most varied forms. The men of Chalcis and of Eretria derived too great profits from commerce not to desire to supply their ordinary patrons other articles than metal. As at Corinth, in these two c cities closely united until the Lelantine war, other industries originated and prospered besides that to which was due the first fruits of an always increasing fortune. They fished in the Beotic gulf the shellfish that gave the purple, and dyed with this beautiful color fabrics of price.[1] The potter's kiln was kindled at Chalcis and Eretria; from it came vases that skilful artists undertook to decorate and whose export was also a matter of profit.

Note 1.p.6. Aristotle. Histoire des animaux. V. 15.

In conditions entitely peculiar is presented the study of Chalcidian ceramics. If one believes himself able to affirm today, that Chalcis had at a certain time less vogue in foreign markets than the manufactores of Corinth or Athens, it is not to discoveries made at the place that it owes that assurance. A number of Corinthian vases have been gathered in the cemeteries of Corinth; now at Chalcis itself or in its suburbs has

not been exhumed the least fragment of one of those vases, that ceramographs credit to the account of Chalcidian workshops. Nor have men put on the way by one of those signatures to which is sometimes added the indication of the country of the painter or potter; but there are read other inscriptions on the vases in question, those inscribed on the field giving the names of the persons. these have been studied by epigraphists and are found equivalent to the mark of the maker. Certain letters assume forms which they present nowhere else than in the alphabet in use in the 6 th century at Chalcis and in its colonies.[2] Thus have we been informed of the true source of the vases indicated by these peculiarities of writing. At Chalcis as in Ionia, at Corinth and Athens, ceramic painters trace these brief legends on the clay and employ characters used by the scribes charged with engraving the laws and decrees on bronze, and the stonecutters that incised the epitaphs on the marble of the f funerary steles. The forms of the letters that characterize the Chalcidian alphabet are C for gamma, Ɣ for lambda, + for xi and Ψ for chi. Kappa is also sometimes represented in the legends of these vases by Q, the type dear to Corinth.

Note 2.p.6. All those inscriptions on vases claimed for Corinth will be found collected in Kretschmer. Die griechen Vaseninschriften. Chap. IX. On the chalcidian alphapet, see Kirchhoff, Geschichte des griechischen Alphabets (3 rd Edit. p. 105-114 and Table II, 2); Dumont, Ceramiques de Grece propre. I, p.283. There are some differences, though slight, between the alphabets of Chalcis and of Eretria.

One question appears at the very first concerning vases having as a common trait the presence of legends written in Chalcidian characters. Where were made these vases? In Chalcis itself or in one of the Eubean colonies of the West? All these vases were found in Italy, most of them at Vulci or Caere in Etruria. Struck by this fact, several archaeologists have expressed the idea of seeking the workshops from which they issued, either in Sicily or rather in Cumea in Campania, that flourishing city which for several centuries maintained active and intimate relations with the Latins and Etruscans.[1] We do not believe that there is reason to accept this hypothesis. Other k kinds of decorated pottery were certainly originally from eastern Greece, but have been revealed to us only by finds in Ital-

[illegible]
[illegible]
are attributed to some one of the workshops of Ionia. To these same cemeteries of the West is due the greater number of Corin-[illegible] galleries. The most careful works of Greek potters took the route to Italy, to which they were attracted by the high prices that could be obtained in its markets. Why did not the potters of Chalcis, for whom Eretrian and Chalcidian colonies guaranteed sure markets, follow the examples of the artisans near them [illegible] they not likewise work particularly for export?

[illegible] phy, it has been proposed to doubt that these vases were made at Himera in Sicily (Stick, Homer's Odyssey, see p. 15); but t [illegible] son to think that Himera was a centre of ceramic industry, not that it had a great commerce with Etruria. One can give more plausible reasons for speaking in that manner of Cumae, [illegible] fabrication at Chalcis itself. This is also the very decided [illegible] As a specimen of the alphabet common in the colonies of Chalcis may be cited the inscription of an archaic lecythe found at Cumae. A certain Tataie there announces himself as the owner of the little vase that he seems to prize so much. Walters, History of Ancient Pottery, vol. 29, 242) gives a facsimile of th- [illegible]

"I am an oil flask of Tataie; whoever steals me will be struck by him." The characteristic forms of this text are the Q employed for kappa in Lekythos and the L for lambda, that occurs thrice.

On the other hand, if there is reason to think that potters [illegible] Greek or Etruscan cities of Italy, it seems that there, fa from the centres where burned the most vivid flame of Greek inspiration, they may be produced only works of the second order, and that they may soon have lost the tradition of the g-

Italian tombs. It suffices to recall here the cups of Cyrene and those so-called hydrias of Caere, that for serious reasons are attributed to some one of the workshops of Ionia. To these same cemeteries of the West is due the greater number of Corinthian vases and the most beautiful Attic vases that fill our g galleries. The most careful works of Greek potters took the r route to Italy, to which they were attracted by the high prices that could be obtained in its markets. Why did not the potters of Chalcis, for whom Eretrian and Chalcidian colonies guaranteed sure markets, follow the examples of the artisans near them at Athens and Corinth, who practised the same industry? Why did they not likewise work particularly for export?

Note 1.p.7. On account of certain peculiarities of orthography, it has been proposed to admit that these vases were made at Himera in Sicily (Fick, Homer's Odyssey, see p. 10); but t those peculiarities are found elsewhere and nothing gives reason to think that Himera was a centre of ceramic industry, not that it had a great commerce with Etruria. One can give m more plausible reasons for speaking in that manner of Cumae, as Dumont has done (Ceramiques de la Grece propre, I, p.293); but we persist in believing that all probabilities are for the fabrication at Chalcis itself. This is also the very decided opinion of Furtwängler, Griechen Vasenmalerei, p. 161 of text. As a specimen of the alphabet common in the colonies of Chalcis may be cited the inscription of an archaic lecythe found at Cumae. A certain Tataie there announces himself as the owner of the little vase that he seems to prize so much. Walters(History of Ancient Pottery, vol. 99, 242) gives a facsimile of this inscription from the example in the British Museum, that he transcribes thus:- (Greek).

"I am an oil flask of Tatate; whoever steals me will be struck by him." The characteristic forms of this text are the Q employed for kappa in lekythos and the ⅄ for lambda, that occurs thrice.

On the other hand, if there is reason to think that potters trained in Ionia or at Corinth perhaps opened workshops in the Greek or Etruscan cities of Italy, it seems that there, far f from the centres where burned the most vivid flame of Grecian imagination, they may be produced only works of the second order, and that they may soon have lost the tradition of the gr-

[illegible] the true centres of fabrication, those where the art workers [illegible] en to them by the creators and great artists, statuaries or n [illegible] ly explained if we assume those vases as fabricated in Sicily [illegible] especially with Athens. Workmen and cartoons could be borrowed by one from the other of those two cities. Thus in the 5 th c [illegible]

[illegible] which would appear much more striking still, if one could have [illegible] vases are amphoras, all having the same curvature. Their cool- [illegible] are also hydrias with an entirely similar contour. One more handle alone distinguishes them from the amphora. Two cretaters [illegible] several details the fact of being inspired by metal. From bro- [illegible] badly detached from the body of the piece. One divines there the copy of the bronze band fillets are curved under the bl- [illegible] is in a hydria at Munich.[1] It cannot be mistaken in the arran- gement of the two scrolls, that mark the attachment of the han- dle on the body of the neck (fig. 1).

Note 1.p.3. The list of these vases has been given several [illegible] that reproduces and completes the preceding ones, is found in [illegible]

grand style. For ceramics, in the mother country were found t the true centres of fabrication, those where the art workers themselves were to profit from day to day by the models offered to them by the creators and great artists, statuaries or h historical painters. As for the vases which we regard as Chalcidian, while retaining their originality, they recall by certain traits those of Corinth, and by others even more sensibly the Attic vases with black figures. These analogies are scarcely explained if we assume those vases as fabricated in Sicily or Campania. At Chalcis were daily relations with Corinth and especially with Athens. Workmen and cartoons could be borrowed by one from the other of those two cities. Thus in the 5 th c century the ceramists of Eretria will produce in great quantity lecythes with white coating, that are distinguished with difficulty from those of Athens.

Scarcely more than a dozen are the vases, which thus bear in the legends their certificate of origin.[1] They further present singular resemblances among them, which have been mentioned but which would appear much more striking still, if one could have them all under the eyes at once, ranged on the same table of a museum. This is first the resemblance of form. Most of these vases are amphoras, all having the same curvature. Their bodies are wider and rounder than those of Attic amphoras. There are also hydrias with an entirely similar contour. One more handle alone distinguishes them from the amphora. Two crateras and one skyphos are also cited. In these vases are divined by several details the fact of being inspired by metal. From bronze vases of the same type are borrowed the flat handles, very badly detached from the body of the piece. One divines theret the copy of the bronze band flattened and curved under the blows of the hammer. Where the imitation is particularly apparent is in a hydria at Munich.[1] It cannot be mistaken in the arrangement of the two scholls, that mark the attachment of the handle on the body of the neck (Fig. 1).

Note 1.p.8. The list of these vases has been given several times by Kirchhoff, Klein, Kretschmer, etc. The most recent, that reproduces and completes the preceding ones, is found in Walters, History of Ancient PotteryI. p. 323, Note 2. Klein in the 2 nd edition of his Euphronios (1896) enumerates and describes as by their legends, bearing the certain mark of their

Chalcidian origin, only 11 vases (p.65). Dumont counts 12 of them.(Les ceramiques de la Grece propre. 1888. Vol. I, p. 276-287). Walters reaches 20 (1905). A recent publication allows us to add one number to those lists. This is a fragment of a Chalcidian hydria on which is figured the duel of Archilles and Memnon over the corpse of Antilochos. The sign that represents the chi in the Chalcidian alphabet is found there in the name of Achilles (Monumenti scelti del museo archaoligico di Firenze, published and illustrated by L.A.Milani(1906). More than twenty years ago was announced as in preparation a collection promised by Löschke of all the vases, that should be attributed to the workshops of Chalcis, either by their inscriptions or the similarity of the style; but will that collection ever appear?

Note 1.p.9. Furtwängler and Reichhold. Griechische Vasenmalerei. Pls. 31, 32.

The same close resemblance is yet more significant in the c composition of the decoration. The black on the amphoras and the hydrias extends only on the edge of the mouth and on the foot of the vase.[2] Everywhere on the rest of the field, ornaments and figures rise from a light ground.

Note 2.p.9. On a hydria at Munich (Fig. 1) the entire neck is black.

On the neck is an elegant interlacing of palmatiums alternately turned up and down, then beneath them is a well known moive of eggs between short beads. On the shoulder is a procession of riders at a gallop, that accompanies the flying bird.[3] The horsemen are replaced on the vase by dancers.[4] A double b band separates this accessory from the principal subject, that was borrowed from different myths and develops entirely around the body. Beneath this painting extends a narrow band that furnishes a motive rarely found except on these vases, a series of little oblique zigzags parallel to each other (Fig. 1). Lower on several of these amphoras is a garland on which alternate lotus buds half opened or closed.[1] (Fig. 2). Elsewhere is at that place a frieze of real or factitious animals.[2] Finally divergent rays ascend and divide the foot. Some rosettes in v very small number are scattered over the fields, but only on those of secondary subjects, between the horsemen or dancers on the shoulder, between the animals of the frieze, which on one example is substituted for the garland of the lotus.

The technics are the same everywhere. The clay has been carefully prepared. The walls of the vases are very thin. On the exterior the clay presents a beautiful tint of reddish orange.

[illegible]

cess
White coatings are rare. They have only employed exceptionally where, as on a vase of the Cabinet of Antiques, the painter desired to produce an effect; for example, this is the case in the group of five bulls and small that represents the herd wo-

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has a very frank and brilliant lustre. Like the violet, it was employed very well. The whites were laid afterward on the

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later has made use of it as constantly as the Corinthian ceram-

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of the clothing and accessories, are indicated by these same lines.

We have listed the characters by which are defined in gene-

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acture. It remains to study the style of this decoration, whose plan we have described. This study alone can furnish the means of assigning an approximate date to these vases and of determining what influences seem to have influenced the painter of Chalcis.

To give an exact idea of the manufacture and appearance of the Euboean vases, we shall first take the amphora of the

[illegible]

(Figs. 2, 3).- The piece is in marvellous preservation. We have already had occasion to indicate in what order the various mo-

[illegible]

Note 3.p.9. Two amphoras of Vulci in the Cabinet of Paris, numbess 2 and 7 of Walter. A hydria of Vulci at Munich, No. 9 of Walters.

Note 4.p.9. Amphora of Vulci in the museum od Leydin, No. 7 od Walters.

Note 1.p.10. This is the case on the two amphoras of the Cabinet of Paris.

Note 2.p.10. It is thus on the hydria of Munich.

The technics are the same everywhere. The clay has been carefully prepared. The walls of the vases are very thin. On the exterior the clay presents a beautiful tint of reddish orange. Figures and ornaments are black with broad violet retouches. White coatings are rare. They have been only employed exceptionally where, as on a vase of the Cabinet of Antiques, the painter desired to produce an effect; for example, this is the case in the group of five bulls and genii that represents the herd which Hercules stole from Geryon (Fig. 3). The black on these vases has a very frank and brilliant lustre. Like the violet, it has endured very well. The whites were laid afterward on the black coating and are less firm. As for the engraving, the painter has made use of it as constantly as the Corinthian ceramist. The external contours of the figures are not outlined by incised lines except where they overlap' but the internal details of the modeling of the body and members as well as that of the clothing and accessories, are indicated by these same lines.

We have listed the characters by which are defined in general the group of vases, that are claimed for Chilcidian manufacture. It remains to study the style of this decoration, whose plan we have described. This study alone can furnish the means of assigning an approximate date to these vases and of determining what influences seem to have influenced the painter of Chalcis.

To give an exact idea of the manufacture and appearance of the Eubean vases, we shall first take the amphora of the National Library, that represents the combat of Geryon and Hercules. (Figs. 2, 3).[1] The piece is in marvellous preservation. We have already had occasion to indicate in what order the various motives succeed each other, to which the ceramist had recourse to ornament his work. What are to be appreciated here are the

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[illegible]
the lambda; but otherwise so similar in form and the entirety
[illegible]
the + c xi and the l cat, that one cannot hesitate to place it
in this list, and one is authorized to take it as the type of
[illegible]

[illegible]

The drawing here is still very conventional in certain resp-
ects. Thus without any indication of the pupil, the eye of the
men is represented by a full circle between dashes and that of
[illegible]
portions and well constructed. Movements are rendered with much
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of Geryon and in the arm of a cavalier on the shoulder of the
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contrast between the tranquil pose of Athena standing behind
Hercules, and the furious spirit that casts against each other
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is the manner in which are grouped the beasts of the herd. Re-
[illegible]
toward the ground. The front bull alone is painted white and
allows his rump to be seen, boldly drawn with the firm stroke
of the brush. The four bodies drawn as presenting their heads
are concealed by the ample form of the bull, that is seen in
profile and presents to the eye the entire width of his sides.
The contrast of colors with this inversion of lines aids in d
[illegible]
guish them apart. On these dark tints vigorously project the
[illegible]

procedures of the execution. The legends on the vases contain only a single letter characterizing the Chalcidian alphabet, the lambda; but otherwise so similar in form and the entirety of this decoration to those, where is found in the inscriptions, the + c xi and the Ψ chi, that one cannt hesitate to place it in this list, and one is authorized to take it as the type of the products of this fabrication.

Note 4.p.11. De Ridder. Catalogue des vases peints de la Bibliotheque nationale, No. 202.

The drawing here is still very conventional in certain respects. Thus without any indication of the pupil, the eye of the men is represented by a full circle between dashes and that of the woman by an elongated oval; but the bodies are in just proportions and well constructed. Movements are rendered with much correctness and freedom. Only some embarrassment and some awkwardness are felt in the corpse that extends between the legs of Geryon and in the arm of a cavalier on the shoulder of the vase, an arm thrown backward and seeming dead and broken (Fig. 4). The work is unequal; but already is marked the liwely feeling for form with a sincere effort of reflection. The decorator knows how to compose. In the principal subject is a happy contrast between the tranquil pose of Athena standing behind Hercules, and the furious spirit that casts against each other the hero and the monster. Where this art is most apparent is in the manner in which are grouped the beasts of the herd. Behind are four animals of which are only perceived the thick necks and powerful heads, snme upright and the others bending toward the ground. The front bull alone is painted white and allows his rump to be seen, boldly drawn with the firm stroke of the brush. The four bodies drawn as presenting their heads are concealed by the ample form of the bull, that is seen in profile and presents to the eye the entire width of his sides. The contrast of colors with this inversion of lines aids in d diversifyinm the appearance of this group. The oxen in the second plane are black with violet retouches that help to distinguish them apart. On these dark tints vigorously project the white skin of the bull occupying the front of the scene. Everywhere else in the painting is found that harmony in effect, and this happy search for the picturesque details. The combat has already produced two victims, the two keepers of the herd, the

dog Ortnos and the herdsman Eurytion. The painter has been very careful not to give the two corpses the same position. The animal is extended on his back with paws in the air.It seems to struggle in the last convulsions of agony. The man has fallen with hands before him and face on the ground, shriveled on his stiffened members. The principal members are treated in t the same spirit and with the same skill. But the compact group of the oxen and that of the two combatants, Athena is quite e erect in her long tunic and risks appearing a little thin, but from her egis she detaches the flexible bodies of serpents with heads raised and menacing, extending and coiling before and behind the goddess. It is the same for Geryon. The painter did not give him here, as did some of his successors, three bodies which always join each other badly. He was satisfied to give him three heads and six arms; but to his shoulders were attached great wings with recurved points, which complete the image without rendering it heavy.

The work of the potter of Chalcis is in general far more alive, it has much more movement than the Attic painting perhaps a little later, that represents the same episode of the myth of Hercules. We mean the vase signed by Exekias, one of the makers who seems to have had more fame at Athens in the course of the 6 th century (Fig. 5). The drawing of Exekias is more correct; but compared to that of his anonymous predecessor, his painting does not fail to appear injured by some coldness.

On the body, the reverse of the vase is filled by a guadriga over which appears the face of a warrior, seen in front like the chariot, who is crowned by a Corinthian helmet. In the presentation of horses, there is doubtless an excess of symmetry, something sligntly restrained and a little heraldic; yet the entirety of the group has its nobility. One cannot prevent finding a certain elegance in the balancing of the lines, in the exact correspondence of the curves turned to the outside and described by the heads and haunches of the two horses on right and left (Fig. 6).

There is still a merit that one cannot refuse to the Chalcidian decorator. This broad space offered to him by the amplitude of the body, he has known how to fill without having recourse to those motives without meaning, that the Corinthian painter scatters at random in the field to fill the void. Deprived

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[illegible] figures of the cavaliers that exceed in a file on the shoulder. With a single inaccuracy affecting one of these images, the d [illegible] ly as if to rest on their hind legs, these cavaliers all have [illegible] prove it is even the deformation just mentioned. It is explain- [illegible] which represents the combat between the Trojans and Greeks ar-ound the corpse of Achilles.[1] The painting that decorates the [illegible] exactly similar to that on the other vase, who assists Hercules. Same outline and pose, same manner of holding the spear and a same serpents rising before the goddess. In the scene of the [illegible] as in the duel of Hercules and the giant. Here are also noted [illegible] the ankle a cord on which he pulled with all his strength, with [illegible] to the rescue. At the other end of the camp is a group, whose [illegible] -gut. These are Diomedes with wounded hand and Sthenelos, who [illegible] helmet and shield on the ground. He is occupied in bathing the wound of his friend. If as believed, the epic poem of Arctinos [illegible] ing the eye of the spectator.

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of those useless accessories, the figures thus assume more value and interest.

What is perhaps still better in all this decoration are the figures of the cavaliers that extend in a file on the shoulder. With a single inaccuracy affecting one of these images, the d design there has more freedom and certainty than elsewhere.((Fig. 4). Although seated on their horses, that carry them boldly as if to rear on their hind legs, these cavaliers all have the same charm; yet there are slight differences between them. They are not transfers from the same tracing. What suffices to prove it is even the deformation just mentioned. It is explained by the effort made by the artist to place variety there also. For onec, success has not crowned the attempt. The same qualities of composition, drawing and the skilful use of color are found, more or less marked, on the other vases of the same workshop, for example on the beautiful amphora also found at Vulci, which represents the combat between the Trojans and Greeks around the corpse of Achilles.[1] The painting that decorates the body presents a singular analogy to that on which is shown the combat of Geryon and Hercules. Athena standing behind Ajax is exactly similar to that on the other vase, who assists Hercules. Same outline and pose, same manner of holding the spear and s same serpents rising before the goddess. In the scene of the battle under the walls of Troy, the same spirit, ardor and fire as in the duel of Hercules and the giant. Here are also noted interesting inventions, finds of the painter. To drag into the Trojan camp the corpse of Achilles, Glaucos has tied around t the ankle a cord on which he pulled with all his strength, when he was stopped by the spear of Ajax; but Ajax is alone and behind Glaucos struck by death, Eneas and other warriors hasten to the rescue. At the other end of the camp is a group, whose calm attitudes contrast with the violent movements of this fight. These are Diomedes with wounded hand and Sthenelos, who have for the moment withdrawn aside. Sthenelos has placed his helmet and shield on the ground. He is occupied in bathing the wound of his friend. If as believed, the epic poem of Arctinos furnished the theme of this painting, the painter knew how to select with taste the episodes best suited to attract and retain the eye of the spectator.

Note 1.p.14. Mon.dell'Inst. 1883. Pl. LI. Annali, Hirt,p.224.

If one be tempted to recognize in these two amphoras and per-
haps also in another of the C.binet of Antiques the hand of the
same artist,[1] there is a hydria at Munich which is indeed the

ent of the motives, still differs from the type which we have
described.[2] There is again the file of young horsemen which d

is entirely covered by a black glaze. Toward the foot is noth-
ing but radiating edges, above being a band on which among rep

each other, having already seized each other's arms and wai-

the sides of a table on which is placed the head of a wild boar
of Calydon, a head offered by Meleager after the hunt to the

is suspended against the wall before which are made the prepa-
rations for the encounter. From the myth of the Argonauts is

ted in honor of Pelias furnished the poets the occasion of pla-
cing Peleus, the celebrated wrestler and vanquisher of Thetis,
in the struggle with Atalanta. This seems that she would have

at the memory of the exploit by which Atalanta had conquered

introduce in this scene the image of the enormous head of the

a beardless youth and old men with beards terminating in a po-
int. Names are inscribed for only two of them, Mopsus and Cly-
tios; the others are anonymous. In the costumes is great vari-
ety. Like the young woman, several of the men are clothed in

on the shoulders. Peleus is entirely nude. As for Atalanta, she

Baumeister. Denkmäler, p.9 and Fig. 10 (Pl. I), p. 1967.

If one be tempted to recognize in these two amphoras and perhaps also in another of the C.binet of Antiques the hand of the same artist,[1] there is a hydria at Munich which is indeed the product of the same art, but which by the choice and arrangement of the motives, still differs from the type which we have described.[2] There is again the file of young horsemen which d decorates the shoulder, but no palmatiums on the neck; which is entirely covered by a black glaze. Toward the foot is nothing but radiating edges, above being a band on which among rare rosettes marches a procession of lionesses and of birds with men's heads. Under the handles are two lions seated on their hinder parts, turning their heads toward the central painting. That on the body represents Atalanta and Peleus leaning toward each other, having already seized each other's arms and wish to wrestle and overthrow the adversary (Fig. 7). They stand at the sides of a table on which is placed the head of a wild boar of Calydon, a head offered by Meleager after the hunt to the huntress that at first wounded the beast. The skin of the boar is suspended against the wall before which are made the preparations for the encounter. From the myth of the Argonauts is borrowed the theme of this painting. The funeral games celebrated in honor of Pelias furnished the poets the occasion of placing Peleus, the celebrated wrestler and vanquisher of Thetis, in the struggle with Atalanta. This seems that she would have been sufficiently designated by her name inscribed on the clay with the brush; but this name aroused in the mind of the painter the memory of the exploit by which Atalanta had conquered her fame. The painter then hastened to seize this pretext to introduce in this scene the image of the enormous head of the monster. It was to recall another episode of the epic legend, one that the painters of vases most frequently reproduced. As witnesses and judges of the combat are seven persons, a woman, a beardless youth and old men with beards terminating in a point. Names are inscribed for only two of them, Mopsus and Clytios; the others are anonymous. In the costumes is great variety. Like the young woman, several of the men are clothed in the long tunic falling to the feet, over which is cast the mantle. Two others have for sole clothing only the chlamys placed on the shoulders. Peleus is entirely nude. As for Atalanta, she

has nude legs but the torso is enclosed in a jacket held by a girdle at the waist. This sort of waistcoat ends at the bottom in two rounded flaps, one of which covers the top of the thighs and the lower abdomen.

Note 1.p.15. No. 208 of De Ridder's catalogue. Same decoration as on No.202; interlacings on the neck; horsemen on the shoulder; at bottom a garland of lotus and radiating stripes. The principal subject represents the scene of arming, preparatory to war. Ten persons beside which are inscribed names chosen at random. The vase appears to have left the same workshop as No.202; but it is a less careful work. The clay is of a tone less frank; the colors are less distinct; the drawing is dryer and more angular. Reproduction by Gerhard. Auserlesene Vasenbilder. Pls. 190, 191.

Note 2.p.15. Furtwängler. Die Griechische Vasenmalerei. Pls. 31, 32; p. 161-163 of text.

The drawing here is of the same character as on the vase of the Gorgon and the amphoras that we have compared with it. Very correct on the whole (see the movement that inclines both Atalante and Peleus toward each other); it retains dryness and archaic hardness in the trace of the contours. The painter has used white here more than on the amphora taken as type of the fabrication of the Chalcidian workshops. It has served not only for the flesh of women, but also for the tunics of persons of both sexes. Note also a curious detail on this vase. Beneath one handle is a supple lotus stem terminated by a bud ready to open and unrolling its coils on the field, just as the plant does in water when it yields to an eddy of the current. With the Ionian ceramists, their rivals of Chalcis found this motive.[1] Always preoccupied in adorning the decoration of their vases and of diversifying their appearance, they sometimes made happy borrowings from the works of other workshops and sometimes labored to imagine for vases arrangements that would have this air and this taste of novelties. In the reliefs and in the paintings, sculptors and painters scarcely then risked showing their persons otherwise than in profile, and painters of vases, on whom was imposed the necessity of rapid execution, had every interest in using this faculty consecrated by custom. Those of Chalcis, while usually conforming to current practice, no less held to introducing in their paintings some figures seen in front.

Those are presented in the combat around the body of Achilles, the heads of Achilles, Glaucos and Leodocus, another Trojan. It is the same on an amphora of the Cabinet which we have reproduced (Fig. 6), for the horses and quadriga, that ornaments its reverse and for the helmeted warrior who mounts the chariot.

Note 1.p.17. Histoire de l'Art. Vol. IX. p. 460-462,Fig.228.

The three or four vases on which are based our observations and the seven or eight others comprised in the lists to which we have referred are certainly not the only ones in the series of our museums, that left the workshops of Chalcis. Others have been mentioned in those galleries, for which it seems that one would be right to attribute the same origin. There is found the same technics and the same tone of the clay as in the vases w with inscriptions, the same arrangement of the decoration, the taste for the same themes, the same choice of accessory motives, and the same style of drawing. When we possess good catalogues of all important collections, we shall doubtless be enabled to increase the number of anepigraphic vases, that after minute comparisons must be attached to this group; but we cannot here engage in this study, discuss for each piece the question of knowing if it be wrong or right, what it is proposed to place in this series. We must limit our task to make well known some vases, that on the faith of their legends are regarded as authentic products of Chalcidian manufacture. These vases and those presenting the same guarantee will serve as types in the researches undertaken for that purpose. New works should be carriedto the credit of the potters of Chalcis only if the analogies are sufficiently marked, that doubt does not seem to be required by wise criticism.

These vases are evidences of an art already too sure of its methods and too wise not to give the impression that they were the first, which the ceramists of Chalcis supplied to their p patrons; they must have fashioned those more archaic and thus learned the trade. Perhaps also their activity was prolonged well beyond the moment when it gave birth to the works, that we have just described. In the 5 th century, Eretria made vases that counterfeited those of Athens. It was perhaps the same at Chalcis. Why would the potters of Chalcis close their shops after having delivered to commerce the amphoras and hydrias that have been found at Vulci? Unfortunately, it is to be feared

that these vases, the most ancient and the most recent, for l lack of sure indications that permit distinguishing them, may remain confused on the tablets of our museums in the multitude of those whose true origin remains the problem. In the actual state of our knowledge of that life and production, which may have been long and brilliant, the historian perceives only one moment, only a brief hour. If the vases that constitute the group that we have studied did not come from the same workshop, as one would be tempted to believe, the least that one could affirm is that they are all contemporaries with each other within a few years.[1] The planes of the decoration and the style of drawing are not alike in all these pieces. Does not one see repeated from one to another certain images and certain characteristic motives that are not found elsewhere; The date proposed to be assigned to these vases is the middle of the 6 th century. They represent the taste of Chalcis about the year 550, which inspired some master potters, who had them created for export with great profits, types which their nobility of form and their very careful execution would make particularly appreciated by the Etrurian lovers of Greek ceramics.

Note 1.p.18. Furtwängler. Griechische Vasenmalerei. Notice of plate 31.

This Chalcidian ceramics has its originality, as we have seen; but it was unable to receive the influence of more important workshops, the Ionian workshops, those of Athens and of Corinth.

The Ionian style recalls in very visible fashion the motive that decorates one of the sides of the cratera of the museum of Wurzburg (Fig. 8). Two cocks facing each other enclose a g group composed of two serpents with interlacing coils, seeming to menace with their facink heads. This original motive, which thus combines two types whose comparison does not result from any resemblance of form or habits, one would almost believe to find its first sketch in the decoration of one side of a cratera of Naucratis that we have reproduced;[1] but at Naucratis is only one serpent. Here the pair has doubled the image and entangled the coils of these two undulating bodies, that are distinguished from each other by a difference of the coat. The motive has thus taken more amplitude and more richness. It is indeed happier. The decoration of the cover of the same cratera is also of rare elegance with its central knob, th

is also of rare elegance with its central knob, the overgrit

that seem to match on the black fillet which outlines the cont-
our. The drawing of these animals is very correct and very firm.
(Fig. 9).

The Chalcidian painter pleased himself by reproducing the c

there is reason to believe that this beautiful bird was intro-
duced and domesticated in Greece about the middle of the 6 th
century.[2] It then had the prestige of novelty. On the amphora

facing each other is inserted the beautiful motive, entirely

composed of palmettes symmetrically arranged, among which are

lotus buds. Other similar stems likewise carrying a bud seem
to float in space over the backs of the cocks. No human figures
on this amphora and no animals other than the two cocks. The

fail to offer some analogy to that, which on one of the secon-

the Melian vase is also the complex system of palmettes and

but there are two horsemen at right and left of this motive.

painter of Chalcis. With about this difference the conception
is the same on both. The two decorators have understood their

as on the hydria of the same workshop, one finds floating in

Ionian painter made of the plant for filling the surface of his
vase. (Vignette at end of Chapter).

described by Dumont as Chalcidian. (No. 4).

is also of rare elegance with its central knob, the divergent rays detached from this, the garland of lotus flowers and buds which cover the first circular band, and the file of wild boars that seem to march on the black fillet which outlines the contour. The drawing of these animals is very correct and very firm. (Fig. 9).

Note 1.p.19. Histoire de l'Art. Vol. IX. Fig. 108.

The Chalcidian painter pleased himself by reproducing the p proud outline of the cock, whose neck and wings he colored red.[1] There is reason to believe that this beautiful bird was introduced and domesticated in Greece about the middle of the 6 th century.[2] It then had the prestige of novelty. On the amphora belonging to the same Bavarian museum, again between two cocks facing each other is inserted the beautiful motive, entirely fanciful like that of the cratera seen above (Fig. 10). It is composed of palmatiums symmetrically arranged, around which are scrolled with detached ends long flexible stems which end in lotus buds. Other similar stems likewise carrying a bud seem to float in space over the backs of the cocks. No human figures on this amphora and no animals other than the two cocks. The composite ornament which at first attracts the eye does not fail to offer some analogy to that, which on one of the amphoras of Melos forms the essential element of the decoration. On the Melian vase is also the complex system of palmatiums and scrolls, which occupies the middle of the field on the body; but there are too horsemen at right and left of this motive, which play at Melos the role assigned to the two cocks by the painter of Chalcis. With about this difference the conception is the same on both. The two decorators have understood their task in the same fashion. I add that on the Chalcidian amphora as on the hydria of the same workshop, one finds floating in some sort in the field these flowering stems, which by their capricious elegance have reminded us of the free use that the Ionian painter made of the plant for filling the surface of his vase. (Vignette at end of Chapter).

Note 1.p.20. The cock is again found on another of the vases described by Dumont as Chalcidian. (No. 4).

Note 2.p.20. Victor Hahn. Kulturpflanzen und Hausthieren. 5th edition. p. 260-267. Native of India, the cock was gradually

dis

distributed in Iran. The Greeks received it from the Medes and Persians, when in Asia Minor they found themselves in contact with the founders of the latest of the great oriental empires. The most ancient mention of the cock and of his song that has been found in Greek writers is in Theognis (verses 863-864).

Note 3.p.20. Histoire de l'Art. Vol. IX. Fig. 223.

On the other hand, one cannot refuse to recognize that the [illegible] [illegible] form of the amphora for which the potters of Chalcis had a marked liking. That gave to the design of black figures on red g round that firmness of contour which was again accented by the point of the graver with its lines well placed. For more than one amphoric vase, on which some details recall the Chalcidian workman's manner, one hesitates to decide; he asks if it is proper to attribute it to Attica or to Eubea.

If the Chalcidian painter was thus particularly inspired by models found at Athens, he did not forbid himself also to turn [illegible] ces of the effort made to appropriate certain procedures and motives to the use of which the ceramics of the isthmus owed its popularity.[1] For that comes the pleasure that he seems to [illegible] the white coatings than usually do the Attic decorators. His [illegible] their files of real or fictitious animals. Perhaps the winged demons of their aryballas suggested to him the idea of attach- [illegible] here did not have the custom of giving to the triple giant (Fig. 3); but what is still more significant is the method taken by the painter of Chalcis to represent certain monsters. One would believe that detached from some Corinthian vase the winged gi- [illegible] [illegible] giant recalls an image of a female demon, that we have borrowed from a Corinthian alabaster of the museum of Berlin.[2] On t [illegible] fies the bust of a person. Below this human torso are the s coils of the serpent tail that rounds and extends in front and

distributed in Iran. The Greeks received it from the Medes and Persians, when in Asia Minor they found themselves in contact with the founders of the latest of the great oriental empires. The most ancient mention of the cock and of his song that has been found in Greek writers is in Theognis (verses 863-864).

Note 3.p.20. Histoire de l'Art. Vol. IX. Fig. 233.

On the other hand, one cannot refuse to recognize that the vases of Chalcis very much resemble those that the Attic workshops produced about the same time. Athens had perfected this form of the amphora for which the potters of Chalcis had a marked liking. That gave to the design of black figures on red g ground that firmness of contour which was again accented by t the point of the graver with its lenes well placed. For more than one anepigraphic vase, on which some details recall the Chalcidian workman's manner, one hesitates to decide, he asks if it is proper to attribute it to Attica or to Eubea.

If the Chalcidian painter was thos particularly inspired by models found at Athens, he did not forbid himself also to turn his eyes to Corinth. In his work have been mentioned many traces of the effort made to appropriate certain procedures and motives to the use of which the ceramics of the isthmus owed its popularity.[1] For that comes the pleasure that he seems to take in the play and the variety of colors. He uses more freely the white coatings than usually do the Attic decorators. His violet is of a warmer tone. From the Corinthians he takes also their files of real or factitious animals. Perhaps the winged demons of their aryballas suggested to him the idea of attaching to the shoulders of Geryon the great wings that men elsewhere did not have the custom of giving to the triple giant (Fig. 3); but what is still more significant is the method taken by the painter of Chalcis to represent certain monsters. One would believe that detached from some Corinthian vase the winged giant with serpent's tail against which Zeus launches his thunderbolt, as on one side of a hydria of Munich (Fig. 11). This giant recalls an image of a female demon, that we have borrowed from a Corinthian alabaster of the museum of Berlin.[2] On b both are the same broad and raised wings between which is profiled the bust of a person. Below this human torso are the same coils of the serpent tail that rounds and extends in front and

Prat, as if to give the figure a proto base.

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p.134-135.

Note 2.p.21. *Histoire de l'Art*. Vol. IX. Fig. 323.

[illegible]
etches which he has scattered in places on the vases of the fig-
ures; but he is far more careful of it than is the brush with
which he follows there the examples. Several themes such as ra-
ces of horsemen, dances of satyrs and of bacchantes, scenes of
arming and of departure for battle, combats around the corpse
of a fallen hero, etc., and further common in both ceramics;
but without having to seek too far, they will have found else-
where. What is most characteristic is the fashion of the arms.
Warriors on vases of Chalcis have the Corinthian helmet. Their
shields have the same form and the same signs as on the Corin-
thian vases.

These resemblances are further entirely superficial. The spi-
rit is different. The first to recognize this are those who C
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ing form and the beauty of spontaneous movement. Particularly
in composition is marked this superiority of the Euboean paint-
er, his effort to obtain expression, if not also by the charac-
ter given to the lines of force, at least by the variety of the
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[illegible] (Fig. 141) [illegible]
shield on the arm and the other as an archer, take leave of A
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veil and has her eyes fixed on the hero that she will never
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as if to speak to a bearded person that follows her, in whom
it has been proposed to recognize Priam with all probability.
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nothing be found comparable to this picture, whose author has
certainly desired to recall by the difference of the poses giv-
en to the two women how both couples were grouped differed in
the relations between the spouses? He has remembered and desires

rear, as if to give the figure a broad base.

Note 1.p.21. Willisch. Die Altkorinthische Thon industrie. p.133-135.

Note 2.p.21. Histoire de l'Art. Vol. IX. Fig. 323.

From the same repertory the Chalcidian painter took the rosettes which he has scattered in places on the voids of the fields; but he is far more careful of it than is the brush with which he follows there the examples. Several themes such as races of horsemen, dances of satyrs and of bacchantes, scenes of arming and of departure for battle, combats around the corpse of a fallen hero, etc., and further common in both ceramics; but without having to seek too far, they will have found elsewhere. What is most characteristic is the fashion of the arms. Warriors on vases of Chalcis have the Corinthian helmet. Their shields have the same form and the same signs as on the Corinthian vases.

These resembłances are further entirely superficial. The spirit is different. The first to recognize this are those who C Corinthian ceramics has most interested; the drawing on the vases of Chalcis is much less conventional. In spite of what it retains of the defects of rendering in archaism, one feels more the sincere desire to reproduce the inflexions of the living form and the beauty of spontaneous movement. Particularly in composition is marked this superiority of the Eubean painter, his effort to obtain expression, if not also by the character given to the lines of force, at least by the variety of the attitudes. For example, here is a Chalcidian cratera of the m museum of Wurzburg (Fig. 12). Hector and Paris, one with the shield on the arm and the other as an archer, take leave of A Andromache and Helen. While Andromache is covered by a long veil and has her eyes fixed on the hero that she will never see again, Helen is more freely clothed and turns from Paris, as if to speak to a bearded person that follows her, in whom it has been proposed to recognize Priam with all probability. In the entire routine series of Corinthian paintings, will something be found comparable to this picture, whose author has certainly desired to recall by the difference of the poses given to the two women how both couples here grouped differed in the relations between the spouses? He has remembered and desires

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to be seen how she acts her seduction. To which for into this
acts requires the intervention of Aphrodite and the violence
that she has done to the will of the [illegible] mortal.[1]

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was were attached little wings to the ankles of Paris, similar
to those which are usually gives to Hermes. There is nothing
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wish to indicate by this that Paris strengthened himself less by
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the perils of the field of battle? One can scarcely credit in
this painting in which cannot be mistaken the intention of the
painter to take into account the statement of the Iliad, that
the wings thus fixed to the feet of Paris may be a single flo-
ish of the brush.

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end of the 8 th century for the possession of the Pelantine p
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same institutions and customs. Their ceramics always remain
very intimately connected. We have had occasion to state wha
the potters of Eretria had produced in the 5 th century; our
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in full activity. A recently cemetery in 1898 furnished several
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found one of the characters that characterize the Boeotian sty
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tendencies. There have been taken out in very great number fra-
ments of other vases, that from the nature of the clay cl-
ly came from the same workshop as the amphorae with incr[illegible]
ons. There are vases on which the decoration is entirely i[illegible]
geometric style. On others are seen to appear motives, the
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to make a souvenir of this scene of the Iliad, where after the duel without result between Paris and Menelaus, Helen allows to be seen how she scorns her abductor. To throw her into his arms requires the intervention of Aphrodite and the violence that she has done to the will of the weak mortal.[1]

Note 1.p.23. Homer. Iliad. III, 380-447.

In this painting one peculiarity merits mention. The painter has here attached little wings to the ankles of Paris, similar to those which art usually gives to Hermes. There is nothing in epic poetry that justifies this addition. Does the artist wish to indicate by this that Paris signalized himself less by his valor than by the rapidity of the course that took him from the perils of the field of battle? One can scarcely credit in this painting in which cannot be mistaken the intention of the painter to take into account the statement of the Iliad, that the wings thus fixed to the feet of Paris may be a simple flourish of the brush.

It is known what part Eretria has taken in the colonial enterprises of Chalcis. In spite of the war between them about the end of the 8 th century for the possession of the Lelantine p plain, the two cities spoke the same dialect and had nearly the same institutions and customs. Their destinies always remained very intimately connected. We have had occasion to state what the potters of Eretria had produced in the 5 th century; but recent discoveries have proved that during the course of the two or three preceding centuries, their workshops were already in full activity. A recently cemetery in 1898 furnished several amphoras, which appear to be nearly contemporaneous with our vases of Chalcis, perhaps a little earlier.[1] What suffices to attest that they were indeed made by Eretria itself is, that in one of the legends that gives the names of the persons, is found one of the characters that characterize the Eubean alphabet. Thisi pieces are not the only booty that came from the t trenches. There have been taken out in very great number fragments of other vases, that from the nature of the clay certainly came from the same workshop as the amphoras with inscriptions. There are vases on which the decoration is entirely in g geometric style. On others are seen to appear motives, that h have been borrowed from the arts of the Orient. The industry

of the painted vase cannot be doubted to date from a very high
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Yet it does not seem that in this city the art of the ceram-
ist painter was practised in the 6 th century by masters equal
to those to whom is due the few vases from which we have esti-
mated the merits of the Chalcidian amphorae. These evidence a
very superior technical skill. The amphora at Eretria is far
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foot, its very slender neck and narrow body. It has something
narrow and awkward, it lacks body (Fig. 13). Where it is with-
out a foot, it appears heavy and massive (Fig. 14). The workman
has not yet found the perfect form. He has yet to seek it labo-
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amentation given to the vase by the brush. Nothing here of that
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speak to the mind of the spectator. The shoulder is too much
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ters, which on the amphoras of Chalcis amuse the eye without
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veloped on the ample field of the body. On the amphoras that
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stars. In this entirety is not enough air and space. An entire-
ly similar arrangement was adopted on another amphora of the
same form and source, but where as on two amphoras that we have
attributed to Chalcis, the painter has omitted the human figure
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a palm between two marsh birds and on the body a rosette c—
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amphoras of Eretria from those which an accord with all ceram-
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Chalcis has not been uncovered; so far no discovery has come

of the painted vase cannot be doubted to date from a very high antiquity at Eretria; it was perpetuated there until at least the 4 th century.

Note 1.p.24. Laurent. (Greek). Ephemeries 1901. p.173-194, pls. IX-XII.

Yet it does not seem that in this city the art of the ceramist painter was practised in the 6 th century by masters equal to those to whom is due the few vases from which we have estimated the merits of the Chalcidian amphoras. These evidence a vern superior technical skill. The amphora at Eretria is far from having the happy proportions and the elegant curve which it had already acquired at Chalcis. Here with its high conical foot, its very slender neck and narrow body, it has something narrow and awkward, it lacks body (Fig. 13). Where it is without a foot, it appears heavy and massive (Fig. 14). The workman has not yet found the perfect form. He has yet to seek it laboriously. The handles are entirely straight, are awkwardly attached and close against the neck. It is the same with the ornamentation given to the vase by the brush. Nothing here of that entire subtlety of the decoration, which at Chalcis causes the alternation of the motives of pure ornament and the images that speak to the mind of the spectator. The shoulder is too much effaced for one to cause to race there those cavaliers and dancers, which on the amphoras of Chalcis amuse the eye without distracting the attention from the principal theme, broadly developed on the ample field of the body. On the amphoras that from the cemetery of Eretria is nothing but two pictures, which have nearly equal importance, one on the neck and the other on the body of the vase. To separate them is a thin sprinkling of stars. In this entirety is not enough air and space. An entirely similar arrangement was adopted on another amphora of the same form and source, but where as on two amphoras that we have attributed to Chalcis, the painter has omitted the human figure in decorating the field. He is satisfied to place on the neck a palm between two marsh birds and on the body a rosette between two winged sphynxes (Fig. 15). We have distinguished the amphoras of Eretria from those which an accord with all ceramographs, we have attributed to Chalcis. Another hypothesis perhaps merits being taken into consideration. The cemetery of C Chalcis has not been uncovered; so far no discovery has come

to prove that there was at Chalcis an active and flourishing ceramic industry, whilh for Eretria the existence and long duration of this industry,are attested by the result of several happy excavations. Might not one ask if Chalcis, limiting its ambition to extract from the ground and to work metal, did not derive from Eretria all the vases which its navy transported to Italy? If this possibility be admitted, the differences which we have indicated would no less remain; but what would allow them to be distinguished would be two phases of the production of the workshops od Eretria, the period of experiments and that in which these artisans, skilful in profiting by the examples of their rivals, entered into full possession of all their means. It further is of little importance whether the vases in question, those on which we have so much insisted, were made at Chalcis or at Eretria. What is certain is, that they were made in Eubea, and that they count among the truly interesting works left to us by the art of the Greek ceramists of the 6 th century.

Doubtless one cannot state, that the Eubean potters have shown much originality, nor that they have opened new ways to the ceramist; but that of intelligent eclecticism, they made use of the examples given them by Ionian, Attic and Corinthian workshops. They seem to have borrowed most from the technics of the workshops of Corinth; but doubtless due to the models offered them by the Attic vases, they have put into their designs a f feeling of life and movement, a firmness that the Corinthian brush scarcely attained, always slightly heavy. At the same t time, it seems that they carried into the comparison of their paintings a more marked care to become inspired by the epic myths and of those speaking to the imagination.

Chapter XXIII. BEOTIAN VASES.

In Beotia as in Eubea facing it, very early was employed plastic clay in fashioning statuettes and Vases. We have given examples of idols that were contained in very ancient Beotian t tombs.[1] On the other hand, it is known what vogue was later enjoyed by the elegant figurines of Tanagra, whose moulds were exported even into Asia Minor. The potter was no less active and fertile than the coroplath. Pausanias found still at Aulis a little city in which all workers were occupied in making pottery.[2] The museums of antiquities contain numbers of vases, w whose Beotian origin is not doubtful. What permits them to be attributed to the local industry is, that they have been found in that province and are not found elsewhere beyond its frontiers. Also on several are inscriptions that are read, and are found forms of language belonging to the Beotian dialect, or forms of letters peculiar to the alphabet employed in this province.[3]

Note 1.p.28. Histoire de l'Art. Vol. VII. Figs 28-31.

Note 2.p.28. Pausanias. IX. 19-8.

Note 3.p.28. Kretschmer. Die griechischen Vaseninschriften. p. 52-54.

This ceramics is far from having the importance of Ionian and Corinthian ceramics. What particularly makes the difference is, that the artisans of this country do not seem to have ever occupied themselves in consulting and satisfying the tastes of the foreign patrons that enriched the Ionian potter, those of Corinth, Chalcis and Athens. Their efforts appear to have had no object other than to furnish the people of the country with vessels, that pleased them sufficiently to relieve them from purchasing at Athens or Corinth. There has been found in Etruria or elsewhere outside Beotia not a single vase, that could probably be regarded as the product of any Beotian workshop.[1] Beotia was an agricutural country. The few ports that it possessed on the Euripus and on the gulf of Corinth were only frequented by small coasting vessels and fishing boats. It never had a navy or a foreign and distant commerce.

Note 1.p.29. There is only one apparent exception to this rule. This is a cup in the Louvre found at Vulci and signed by Theozotos.(Elite des mon. ceram.III, 84). The substitution of z for d in the name Theodotos is a peculiarity, that characterizes

the dialects of Thssaly and of Beotia (Kretschmer, p. 53); but this example of a Beotoan vase remaining unique, it is better with Kretschmer to attribute to this vase an Attic origin not denied by its fabrication, and to believe that Theozotos was a Thessalian or Beotian potter established at Athens. He signed by using the letters which he had learned to use in his youth. (Furtwängler. Berl.Phil.Woch. 1895. p. 202).

Of Beotian ceramics, that best known by most monuments whose source is certain, are those works that date from the time when geometric design reigned as master in all European Greece, also those of the century when by the suggestive examples from the Orient, the spirit of the artist began to reopen to the feeling of nature and of life. We have reproduced some Beotian vases that were contemporaneous with the Attic vases of the Dipylon, where is divined the imitation of the products of that manufacture;[2] but perhaps we have not sufficiently insisted on a peculiarity that offers a real interest. The style termed Dorian, that style of rigorous and narrow republicanism, does not seem to have come to impose in Beotia its empire so tyrannically as elsewhere and notably at Athens. The tradition of Mycenean art in Beotia better defended themselves against the method, that in other workshops had succeeded in effacing almost all trace of the past.

Note 2.p.29. Histoire de l'Art. Vol. VII. p.212, 216; Figs. 91-95.

Something of these traditions remain here as in Ionia, until on vases where the main lines of the decoration and most of the motives are as if fixed in the stiffness of the system of ornamentation, which the Northern tribes had imported to the south of the Pindus. The persistence of the old habits is there betrayed in many places by a certain detail that could not escepe an attentive observer. This is a certain rosette with a red heart and white petals on a black ground, which seems to be a copy of a real flower (Plate I). On the contrary, the motives of this kind, the four leaves found in the repertory of the ceramists of the Dipylon only recall very distantly the plant form that gave the first idea of it. Further, this is an amphora where all the fields are filled by combinations of straight lines, squares, lozenges, chevrons and points, but on the neck are bouquets of elongated leaves like those of the laurel, from

which springs a bud (Fig. 16).[1] At the bottom of the body was placed a wide band that is filled by a motive of the same kind. Again a bud occupies the centre; but it rises between two helices, whose light scrolls recall the tendrils of climbing plaants, the vine and the honeysuckle.

Note 1.p.30. Louvre. Hall B,571. Likewise the rosette with petals alternately black and,white, which we have reproduced from another vase of the Louvre.(Histoire de l'Art. Vol. VII, Fig 94, p214).

Elsewhere is a motive composed of four leaves that do not conere together as on the vases of the Dipylon, but are only connected together by slight stalks, and which would be térmed agitated by the wind (Fig. 17). The contrast is striking between the supplemess of these elements borrowed from plants and of hard dryness of the traces both complex and poor, that result only from geometry.

The conflict of the two tendencies is sometimes emphasized in a manner still more sensible where the animal is enclosed in a strictly linear decoration. Such is the case of an amphora of the museum of Stockholm (Fig. 18).[1] it is unknown where it was discovered; but according to its technics, there has been no hesitation in recognizing in it a product of some Beotian workshop. At the middle of the body and in a field reserved for that purpose is a figure of a passing stag. Now this figure is not deformed, as are figures of quadrupeds, horses or deer, which the painters of the Dipylon inclose in some compartment of their decoration. it does not have the same entirely conventional character. Its movement is easy. Slightly thin, the proportions do not vary from those presented by the living model. If the painter did not draw this image from nature, he borrowed it from some Ionian vase. Here is found the interpretation of this type adopted by the artists to whom we owe the Rhodian amphoras and the sarcophaguses of Clazomenes.

Note 1.p.31. S. Wide. Altgriechische Vase in National Museum zu Stockholm.(Jahrb.1897.p.195-197, pl.VII).

Also the bird under the same brush has been able to resist this desired alteration of the contour, that on many Attic vases of the 8 th century gives it the appearance of a simple h hieroglyph. On a stamnos of the museum of Madrid, see the two swans facing each other (Fig. 19).[1] The triangle separating

them is a conventional form; but the swans are well posed and articulated. They live; one feels that they are ready to run or fly.

Note 1.p.32. S. Reinach. Apropos d'un stamnos beotien du museum de Madrid (Rev. Arch. 1902. p.373-388). The source of this vase is unknown; but the technics and the fashion of the decoration leave no doubt of its Beotian origin.

When attention had begun to be devoted to Beotian ceramics, there was indicated as a type peculiar to it certain flat cups with four handles and without a foot.[2] There it is not the interior of the cup which is decorated, as frequently on cups intended to be placed on the table; it is the outside, the visible surface when the cup is held not in the hand but is hung on a nail against the wall. The favorite motive of the decorators of these cups, which is found on most of these pieces, is an eagle with extended wings, placed within a sort of metope between two concentric circles connected together by transverse bars (Fig. 20). In the extension of his wings and the long feathers of his tail, this eagle has something conventional and heraldic, as it is said; but the general character of the form is well seized. This allows to be divined the power of the impulse that carries through space the master of the air. On that cup selected as one of the best examples of this type will be noted the elegance of the bouquet of leaves and tendrils borne on a wavy stem, that unfolds in these panels within which the brush has not placed an eagle. One is the more struck by this freedom in design than on other cups of the same kind, that aside from the flying eagle only have a purely geometric decoration.[1] (Vignette).

Note 2.p.32. Böhlau. Boettsche Vasen. (Jahrb. 1888. p.325-361). Böhlau enumerates 12 of these cups, which belong to the museums of Berlin, London and Athens. There are also several at Paris. (Pottier. Catalogue. I, p. 243-244; Vases antiques. I. Pl. XXI. No. 572).

Note 1.p.33. Böhlau. Fig. 4. There have been found a great number of these cups in the excavations made by the English school in 1907 and 1908 in the cemetery of Rhitsoma on the site of a ancient Mycalessos, a little Beotian city opposite Chalcis. The journal of the excavations was kept with much care, and there

the inventory of the objects found in the tombs, it appears to recall that the fabrication of these cups with geometric decoration continued in Beotia until the end of the 6 th century.((Annual of British School at Athens. Vol. XIV. R. M. Barrows. P. N. Ure. Excavations at Rhitsona in Beotia. p.226-318. Pls. VIIàXV. Four. Hell. Studies. R. M. Barrows. P. N. Ure. Excavations at Rhitsona in Beotia. p.308-353. Pls. XXIII-XXVI). We regret not having been able to draw the figures and plates accompanying those Articles; but aside from the two colored plates, these are all photographic with very rare exceptions. Photography gives only obscure and confused images of vases, particularly of archaic vases. For vases should be almost completely renounced photography. The least drawing or tracing is preferable to the dark and vague spots almost always given by the use of the lens in such cases.

Several of the vases just presented and perhaps as ancient as such Attic vases on which the ornamentatist seems to have lost even the memory of the types of the organic world. For this reason, they perhaps should be placed where we shall show what a profound change in taste and style was produced in the arts of Greece after the fall of the Achaian royalties; but t this ceramics of Thebes and of Tanagra, because it has obstinately adhered to a past, that in other centres of manufacture might seem then abolished without return, to connect itself to all the plastic work of the reviving Greece, of the historical Greece. In this sense these Beotian vases are transitional; we should then be authorized to compare them to those which will soon there, as in neighboring countries, announce the advent and indicate the triumph of the new spirit. What they then aid in causing to be comprehended is, that by these local survovals of earlier habits, one would be more prepared in some provinces than in others to be affected by the influence of this Ionia, legitimate heiress of Mycenaean civilization and the ingenious imitator of the models supplied by the arts of Asia, would give the signal to awake. The East wind that blew over the Egean sea would thus in places find open passages to insinuate itself g gently into countries already well prepared, where its vivifying breeze would soon raise a harvest.

Some of these old Beotian vases show an enthusiastic reception

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this country. Here is an amphora found at Thebes, where all,
the form of the vase, distribution of the ornaments, character
of the drawing of the animals, seems to be inspired by mostly
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nes. Here in the body of the bird, the painter has replaced the
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the very frequent use made of it by the decorators of Cyprus,
Crete and Rhodian ceramics.[2] This is also a technics familiar
to Ionian potters, that we shall find in the trace of the fig-
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"The imitation there only affects details of fabrication." There
it is still more apparent is on a vase of rare form, which al-
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cal breaks at top outside each scarcely to the center of the cup.
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between vertical and horizontal lines. The lower frieze is a
rymouse a seated sphynx. Above is either a lion, a passing ti-
ger or a flying eagle. The body of the vase is decorated as
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a wild boar passing between two sirens facing each other. A
swan between two young lions. A siren with wings spread open
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is ornamented by a garland on which alternate lotus flowers
buds. If there be a motive dear to the Ionian decorator, it is
this couplet of exotic blossoms with the regular alternation
of bud and flower. This same pair has no less taste for the
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The Ionian painter then seems to have derived from some
one model all the motives except one that enter into his co-

of the examples given them by Asian Greece by the potters of this country. Here is an amphora found at Thebes, where all, the form of the vase, distribution of the ornaments, character of the drawing of the animals, seems to be inspired by models offered by the pottery of the Dipylon (Fig. 21); but if it be examined more closely, differences are already found.[1] At the Dipylon the black glaze fills the entire interior of the outlines. Here in the body of the bird, the painter has replaced the opaque tone by parallel hatchings, a procedure that we know by the very frequent use made of it by the decorators of Cypriote, Cretan and Rhodian ceramics.[2] This is also a technics familiar to Ionian potters, that we shall find in the trace of the figure of the horse. His body is painted in black opaque projection, while the head is outlined by a simple line and retains the color of the ground.

Note 1.p.34. Couve. Notes ceramographiques. p.274-276 (B.C. H. 1898. p.273-302).

Note 2.p.34. Histoire de l'Art. vol. III. Figs. 496, 509-511, 513, 527-528; VI, Fig. 169; IX. Figs. 210, 213.

The imitation there only affects details of fabrication.Where it is still more apparent is on a vase of rare form, which also came from Beotia (Fig. 22).[1] This refers to a cup without handles supported by three vertical and flat bars. Three cylindrical tenons at tsp attach each support to the bottom of the cup. On each vertical are two metopes, i.e., two images enclosed b between vertical and horizontal lines. The lower image is everywhere a seated sphynx. Above is either a lion, a passing tiger or a flying eagle. The body of the vase is decorated by t three paintings separated by the attachements of the supports. a wild boar passing between two sirens facing each other. A s swan betwee two young lions. A siren with wings spread between two other sirens with folded wings. The shoulder of the vase is ornamented by a garland on which alternate lotus flowers and buds. If there be a motive dear to the Ionian decorator, it is this chaplet of exotic blossoms with the regular alternation of bud and flower. This same pair has no less taste for the v various types found here, of passing and facing beasts, marsh birds, female sphynxes and sirens.

The Beotian painter then seems to have derived from some Ionian model all the motives except one that enter into his decor-

decoration. Among the motives thus appropriated, he has not f failed to insert the flying eagle to which he has vowed a very special affection. This image became in the workshops of this country a sort of collective signature, a true mark of fabrication.

There is also a borrowing made by Ionaian painters, of the white dotted line that on a cratera serves to indicate the internal details of the bodies of animals, the floatinm mane and rounding of the flanks.[1] It is necessary to see here a transitional technics, a survival of the white lines that in Ionian paintings accent the inflexions and projections of the form w within the limiting contoura On this vase are two horses on o one side facing each other, one mounted by a nude ephebe armed with a spear. Between the two is an elegant palmatium with double volute at the end of a long stem.(Fig. 23). On the opposote surface are two facing cows, and between the legs of each is a sucking calf (Fig. 24). This type was certainly taken from the arts of the Orient by Greek art. We have found it in Egypt and in Phoenicia.[1] Corinthian ceramics did not know it. On the contrary, it was familiar to Mycenaean art,[2] and we find it on c coins of Eubea.[3]

Note 1.p.37. Histoire de l'Art. Vol. III. Figs. 552-553.

Note 2.p.37. The same. Vol. VI. Pl. XVI, 15.

Note 3.p.37. The same. Vol. IX. Fig. 74.

Here again is another peculiarity that merits mention. The horses have proportions a little less massive here than assigned to them by the painters of the sarcophaguses of Clazomenes.[4] It is the same for the cows, that may be compared with the bulls represented on certain vases and those of Chalcis.[5] The Corinthian brush lightens them and detaches them much more. Examine the mounts of the riders that race on the body or shoulder of the vases it has decorated.[6]

Note 4.p.37. Histoire de l'Art. Vol. IX. Figs. 122, 124, 126,127.

Note 5.p.37. The same. Figs. 257, 262.

Note 6.p.37. The same. Figs. 337, 340, 344, 348, 349.

Finally, here is a last trait that strongly evidences the influence that we have traced. Beotian ceramics does not freely imitate the showy and rather hard colors that pleased Corinthian ceramists, their brilliant blacks and their very high violets. On the contrary it has the taste for a coloring both vivid and light, which slightly approaches that of Rhodian oenochoes.

Its clay when serving as ground is left in the natural state of a very pale yellow; but the decoration is often applied on a whitish coating.[7] The Beotian workmen does not aim at a metallic lustre in his blacks; as for his reds, they verged on c carmine and tended to rose; they combined very well with white. This then allows judging the image that we present of a pretty cup, very well preserved, which belongs to the Louvre. The motives of the decoration are purely geometric and floral, differing from those of Rhodian vases; but the general appearance has something of the variety, softness and gayety, that characterizes the best products of the workshops of Rhodes.(Pl. I).

Note 7.p.37. As specimens of this Beotian polychrome pottery may be cited here the two cups with feet found at Rhitsona, t the ancient Mycalessos, that have been reproduced with the colors of the original in the Annual of the British School. Vol. XIV, Pl. VIII. The decoration was executed on a coating of creamy white. The colors employed are red, yellow and blue. They have little solidity. A cretera of Rhitsona presents a curious variant of this polychrome pottery. (Jour. Hell. Studies. Vol. 29, p. 334-348). The entire surface was covered by a black glaze on which was placed a white coating. On this ground, that has scaled in places, the brush placed an ordinary subject, a warrior mounting his chariot. This figure is painted in red, yellow and brown.

The dominant influence here was then that of Ionian ceramics. From the beginning this was primarily exerted on the Beotian potter, and furnished to his composite work the most important contribution. But if perhaps by the intermediary of the maritime cities of Eubea, he received and utilized the products of the workshops of eastern Greece, Corinth was very near and the painted vases of Corinth were no less appreciated on the markets of European Greece than on those of Sicily and Italy. Many of them have been collected in Beotia. It was impossible that foremen of workshops at Thebes and Tanagra should not also be tempted to seek inspiration from examples of an industry, that realized such great profits. It is certain that on those vases even most like Ionian, the influence of Corinthian pottery is betrayed by the processes and execution. Such is the case for the tripod of the Louvre (Fig. 22). The motives of the decoration

have appeared to us to be nearly all borrowed from the repertory of Ionian artists, but the tecnnics is there rather Corinthian. The paintings are black with abundant violet retouches. There incisions are numerous and fine. It is the same for the cantharus on which are represented horses and cows (Figs. 23, 24). There also we find the violet retouches and the details engraved with the point. Another entirely Corinthian trait is the rosettes scattered over the fields.

In those workshops in which there was little ambition to procure for the rich farmers of Beotia the means of arranging in their festal halls and displaying on their tables vessels of pleasing and substantial appearance, the painter has not troubled his imagination to seek interesting themes in epic poetry. There are very few Beotian vases on which are recognized the subjects taken from the myths in which Ionian and Chalcidian, Corinthian and Attic decorators found the materials of such varied illustrations. On a cantharus of the museum of Berlin as black figures is represented the adventure of Troilos surprised by Achilles, near the spring to which he had accompanied his sister Polyxena.[1] There is the same awkwardness in the representation. Thus Polyxena is occupied in filling her jar in the basin of the fountain, but is so small in comparison with the other persons, that she could be taken as a dwarf. This is the sole episode of the Trojan cycle that has been found in t the work of these ceramists. Their preferred hero seems to have been Hercules, the Theban hero. They have sometimes placed him in combat with the lion of Nemea (Fig. 25),[2] sometimes with a god of the sea, Triton or Nereus (Fig. 26)[3]. In this last painting, the painter has complicated in an unusual way his image of Nereus. He has combined there the classical forms of the m marine monster and those of the Chimera. There the back of Nereus projects a serpent's head, and a little before the lion's head menaces Hercules. This is a naive fashion of recalling by what a series of successive transformations the inhabitants of the sunny strand have made an effort to escape the grasp of t the hero. The image of this god is more simply presented and reappears on the kyathos or cup with one handle (Fig. 27).[4] The bearded god there holds a fish in one hand and an alga in the other. The coils of his long tail by unrolling cause him to cleave the waves. Thoseare not indicated by any line, but

the three fishes that play in the field sufficiently cause to be comprehended that the scene is in the liquid element. On t the lecythe from which we have borrowed the image of Nereus is a figure of a passing lion that occupies the entire lower part of the body (Fig. 28).

Note 1.p.39. Jahrbuch. 1891. Anzeiger. p. 116, No. 10.

Note 2.p.39. Potties. Nouvelles acquisitions du Louvre.(1899). Rev. arch. 1899. p.5-6. Louvre. No. 822).

Note 3.p.39. The same. Louvre. No. 823.

Note 4.p.39. Couve. B. C. H. 1897. p. 452-453.

Most frequently the Beotian painter did not take the trouble to seek in the treasury of myths some adventure of gods or heros to represent. As he did on the cup of the Louvre, he contented himself with representing on his vase some divine type, known to his patrons by its frequency, or by the practices of some local cult. Thus the head of the Gorgon decorates the convex face of a jar signed by Phithadas (Fig. 29).[1] On the flat side, that which rubbed against the body, are only geometric ornaments. The Gorgon is seen in front view. The nose is indicated by a triangle. The raised lips allow the teeth to be seen, between which passes the tongue and hangs down. Nineteen serpents play around the head. This is perhaps the rites and the idol of some temple of Citheron, which is recalled by the image painted on the body of an amphora found in the vicinity of Thebes (Fig. 30).[2] It is 2.62 ft. high. These exceptional dimensions give reason to think, that like the great amphoras of the Dipylon at Athens, it must have surmounted the ornamented tomb. On the only side of the vase that has received a decoration is represented a draped goddess, that extends the arms above two felines. On its robe is drawn a fish. Around it on the field are gamma crosses, birds, an ox's head, and an animal's thigh. This goddess is the potnia theron, that Artemis who under various names reigned over all ferocious wild animals, that inhabited the thickets of the mountain or the gulfs of the sea, which opened before Artemis Dictymna. In those separated members scattered there around the principal figure, it has been desired to find a confirmation of the etymology that pretends to connect the name of Artemis to the verb artamein, to tear to pieces, from which comes artamos, butcher. The Dorian form of Artemis would be the Ionian form of the same word that prevailed

in the current use of the Greek language.

Note 1.p.40. Pollak. Eine altbeotische Meisstervase(Röm.Mitt. XII. 1897. p.105-111). Pollak notes the digamma introduced in the verb epoiese.(Fig. 29). The same peculiarity is found in the signature of another Beotian potter, Menaidas, on an arybalia of the Louvre (Kretschmer, p.53).

Note 2.p.40. Wolters. (Ephemeris. 1892. p.213-240).

This same type of the Asian Artemis reappears under slightly different traits on one of the most curious monuments of Beotian ceramics, on a casket that came from Thebes.[1] On one of the larger sides is an winged goddess with hair hanging on her shoulders, clothed in a long tunic girdled at the waist and falling to her feet; she holds with each hand a swan by the neck. (Fig. 31). Near her is a horse fastended to a post. On the corresponding side is a hunt of the hare (Fig. 32).On the two smaller ends is the same chase and a woman leading a horse by the bridle. On the lid are two serpents facing each other. Each c compartment has its border, and the field is encumbered in the Corinthian manner by secondary ornaments, scrolls, rosettes, lozenges, fylfots, and crosses like those now called the cross of Jerusalem. The drawing is singularly awkward. This is already more than pure geometrical. In the figures of the hare and of the dog is divined an effort to approach nature and to attain correctness of movement.

Note 1.p.41. Böhlau. Beotische Vasen. p.356-358.

Is it not necessary to see only a scene of this sort in the painting decorating an oenochoe found at Tanagra and signed by GamGamedes, or indeed must one recognize Hermes in the shepherd that drives his flock before him, rams and a bull (Fig. 33)? It matters little; but the signature is twice repeated on the slope and inside the neck, and suffices to attest an age later than that of the Dipylon. Further if the brush still lacks courage, progress is net sensible, when this scene is compared to the images of the casket. The shepherd walks with a firm step. The general form is well seized in the vases.

Note 2.p.41. Rayet and Collignon. Histoire de la ceramique grecque, p. 80.

A plate that came from Thebes represents Athena and Hermes. (Fig. 34). The composition is awkwardly arranged. Athena has nearly all the space and has left little to Hermes. She is

surrounded by serpents; but one does not see where and how these are attached to the body of the goddess. This is a very mediocre imitation of the type offered to us by the Chalcidian vase (Fig. 3).

Beotian potters seem to have had a taste for this form of p plate, which was much in fashion in Rhodian workshops. This is proved still by five pieces of this type, which one does not hesitate to regard as Beotian, although only three of these are indicated as of Tanagran origin by the inventories of the museums possessing them.[1] The fabrication of them is sufficiently similar that men have believed themselves authorized to conjecture that all came from the same workshop. The learned man that mentioned and published them was inclined to place their fabrication in the 5 th century; but we think that we have the right to place them here as more ancient than we have previously described them. The ceramic industry in Beotia seems to have been very conservative, or one could say rather toutine; but there is still here the very apparent mark of the conventions of archaic design.

Note 1.p.42. S. Wide. Eine lokale Gattung boetischer Gefässe. (Athen. Mitt. 1901. p.148, 156, Pl. VIII).

Two of these pieces will suffice to give an idea of the style of the paintings that ornament these plates. On one of them a appears that Hercules, which we have already seen was very popular in Beotia. He leans forward in the attitude of attack. His head is protected by a lion's skin; this falls on his shoulders and covers his left arm that holds the bow. The right arm is raised and brandishes the club (Fig. 35). On another wider plate is the image of a woman in whom is recognized a goddess by the polos that surmounts her head and the throne on which she is seated.(Fig. 36). She is clothed in a sleeveless tunic and an ample peplos. A veil is thrown over her shoulders. In the right hand she holds a torch and in the left are wheat ears and poppies. This must be a Demeter, perhaps represented here as by the statue in the temple where the vase was made.

Whatever may be the date assigned to these vases, it is proper to note there the use of a process of execution, that we h have already mentioned in more ancient pieces of the same origin. Which is that these figures are drawn in line. In the body and members, the interior of the outline has not been filled

[illegible] mantle placed on the shoulders of the goddess. We recall that this is one mode of drawing, whose example had been given by the ceramic painters of Mycenae and of Ionia. It is curious [illegible] or those of Athens.

[illegible] ased to represent on their vases dionysiac scenes, dances of satyrs. Here is a deep cup without handles or foot, that was [illegible] and without retouching colors. A woman is seated on a stool a and plays the double flute. Before her run four nude men with the right hands thrown back; the left hand is thrown forward and holds an object that may be a pebble. On all that part of the picture is the painting much effaced. In the other that is [illegible] in the contrary direction. Then the bearded ithyphallic Silenus [illegible] hand. Long tresses fall behind on his shoulders. Then comes a person in whom it is doubtless necessary to recognize Dionysos [illegible] monstrous proportions. His head is enormous. He is clothed in an ample long robe. He is bearded. His hair seems held on top of the head by a band and falls in a mass on the nape. Before him are three other runners, two having in their hands flowers [illegible]

[illegible]

[illegible] *between two sphynxes on a cantharus of the Louvre.*(C.A.1333).

[illegible] tribod found at Tanagra, that belongs to the museum of Berlin. [illegible] described as of Attic fabrication.[2] One might be mistaken in [illegible] inate to regard it as having issued from a workshop established [illegible]

by black color. The brush has used black there only to mark c certain details, like the skin of the lion of Hercules or the mantle placed on the shoulders of the goddess. We recall that this is one mode of drawing, whose example had been given by the ceramic painters of Myceneae and of Ionia. It is curious to see the Beotian decorator there remain obstinately faithful when it is no longer in use, either in the workshops of Corinth or those of Athens.

Like the Chalcidians and Corinthians, these potters have pleased to represent on their vases Dionysiac scenes, dances of satyrs. Here is a deep cup without handles or foot, that was discovered at Thebes.[1] The figures are black on a yellow ground and without retouching colors. A woman is seated on a stool a and plays the double flute. Before her run four nude men with the right hands thrown back; the left hand is thrown forward and holds an object that may be a phiale. On all that part of the picture is the painting much effaced. In the other that is better preserved, two persons are similar to the first but move in the contrary direction. Then the bearded ithyphallic Silenus with a horsetail runs whiln raising a canthara with the left hand. Long tresses fall behind on his shoulders. Then comes a person in whom it is doubtless necessary to recognize Dionysos himself. He likewise is in the attitude of running. His right hand holds a knife. With the left he seizes a bired that resembles a crane (Fig. 37). Compared with his acolytes, the god has monstrous proportions. His head is enormous. He is clothed in an ample long robe. He is bearded. His hair seems held on top of the head by a band and falls in a mass on the nape. Before him are three other runners, two having in their hands flowers or a cantharus, a last one playing the flute.[2]

Note 1.p.44. Couve. Notes ceramographes. p.289-293(B.C.H.1898).

Note 2.p.44. There are also seen three dancers represented between two sphynxes on a cantharus of the Louvre.(C.A.1333).

We cannot terminate this enumeration without mentioning the tripod found at Tanagra, that belongs to the museum of Berlin. (Fig. 38).[1] In spite of its assured origin, it was formerly d described as of Attic fabrication.[2] One might be mistaken in this before the recent discoveries; but now men no longer hesitate to regard it as having issued froc a workshop established

in the same city

in the same city, whose cemetery has restored it to us. What in fact especially causes its interest is the great number and diversity of the motives, that the brush has spread over all the surfaces of the vase, on the cover, the body and the supports. In this overloaded decoration is found at least an example of each species of the themes, which the Beotian potters employed according to their idea of the time for decorating their works. There is a sort of summary of all their current repertory.

Note 1.p.45. Furtwängler. Beschreibung der Vasensammlung im Antiquarium. No. 1727.

Note 2.p.45. G. Löschke. Dreifuss aus Tanagra (Arch. Zeit. 1881.p.30-52. Pls. III-V).

On the middle of the cover is the hunt of the hare with two dogs running, that drive the animal toward the band near which waits the hunter. On the periphery is a band of real or factitious animals treated in the style entirely conventional. They are divided in two files that march in opposite directions and are separated by a triple palmatium at the point of meeting. Crosses are scattered on the field. Thus some purely fanciful motives are found below the body. Here is the lion devouring a bull (Fig. 39), there are two winged monsters with birds' tails facing each other. Between them are two lotus buds. Elsewhere in the same place are two winged female sphynxes. Here is a mythological subject. On top of one vertical is Perseus. his name is inscribed behind his head (Fig. 40). Bearded and draped, covered by the petasus, with wings on the aukles, he flees before the Gorgons. Two of these are represented on the two other supports. On these same feet below the goddesses are genre subjects, here two wrestlers (Fig. 41), there two pugilists entirely nude, and a dancer that springs before a draped person holding a sceptre (Fig. 40). Also a genre subject is the theme that is divided in three compartments and decorates the top of the body. This is the celebration of a Dionysiac festival. A flute player and sacrificers with branches in their hands lead an enormous hog to the altar. This advances majestically without seeming to fear the knife (Fig. 42). There are five nude men led by a flute player, who execute grotesque d dances (Fig. 43).[1] Finally in the third panel is the banquet

with which the festival concludes. Two male and female couples lie before the tables between them being a flute player. Servants draw the wine from the crateras and pour it in the cups. (Fig. 44).

Note 1.p.47. On this Bacchic dance, see M.A.Heincks. Le cordax dans le culte de Dionysos (Rev. arch. 1911. p.1-5).

Here as on all other Beotian vases, we find the trace of the various influences that affected these potters of Tanagra and of Thebes. The sphynxes, lions, sirens, the combat of the lion and bull, the lotus buds,came in a direct line from the vases or oriental Greece. Scenes taken from the exercises of the palestra were perhaps suggested by Athenian paintings, where they are often represented. On the other hand, these are doubtless episodes of soce local festival representing the sacrifece, d dances and banquet. The Bacchanals that were celebrated on the Citheron mountains are known. The form of the vase was borrowed from some work of the Chalcidian bronze-workers. As for the technics, it is entirely Attic, and this explains the opinion expressed by the first editor. No violet or white retouches. The figures are black on a light grounds.

We have indicated nearly all the themes of the decoration of Beotian ceramics, at least all that have so far been found in what products of this manufacture that have come to us. Further, it is improbable that later discoveries could modify much the idea that we have been led to form of the resources and character of this repertory. It seems really poor, when one thinks of the richness of the repertory of each of the great Greek c ceramics, of the diversity of the paintings that the Ionian, Corinthian and Attic painters caused to pass under the eyes of their patrons, so as to arouse in each memory the remembrance of the most beaultiful tales, in which disported the imaginations of the poets. The ceramic painter in Beotia had not conceived such high ambitions. He was satisfied to be very good and too cheap; but the potter was much superior to him; he had no very inventive mind. He was not satisfied to appropriate the forms of the Dipylon, sometimes colossal like the amphora (Fig. 21), like the Corinthian pyxis (Figs. 19, 29), or the Rhodian plate, that had been tried and approved elsewhere. He created what appeared properly to belong to him. Such are the cups with

four handles (Fig. 30), that are seen to originate with him by way of progressive development from a cup, on which was at fi- [illegible] (Vienna at 100 of Masner). There is again a type that seems peculiar to Boeotia, that of the oenochoe with flat raised h handles (Fig. 23). It is true that this form is common in the Italian series of bucchero nero in Greece, except in Boeotia, at least before the 5 th century. There is every reason to believe it necessary to give the honor of it to the Boeotian workshops.

In the same workshops appeared to originate, to perfect itself by a gradual evolution, a type of oenochoe characterized by the flat and very slender handle, that at about the middle of this height, is joined by a tenon to the long neck of the [illegible] case for the model of the kind (Fig. 33). There is a curious variant of this type in one of the oenochoes where the bust [illegible] ite the handle (Fig. 45). The use of these attachments is fa- [illegible]

This care for pleasing the patron and for thus gaining his custom by ingenious and novel arrangements is again felt in o other vases already cited for the paintings forming their deco- [illegible] of spur at its base; it is divided at its middle by a projecting [illegible] point. Opposite the handle, the vase has a beak that projects [illegible] another [illegible] scarcely described, possessed by the museum of Berlin (Fig. 35).

These efforts of workshops in the effort made to vary the forms of their pottery were much aided by the models offered to them by metal vases. These models were furnished to them in a [illegible]

four handles (Fig. 30), that are seen to originate with him by way of progressive development from a cup, on which was at first to allow suspension only two flat projections of the border. (Vignette at and of chapter). There is again a type that seems peculiar to Beotia, that of the chantharus with flat raised h handles (Fig. 23). It is true that this form is common in the Italian series of bucchero nero in Greece, except in Beotia, at least before the 5 th century. There is every reason to believe it necessary to give the honor of it to the Beotian workshops.

In the same workshops appeared to originate, to perfect itself by a gradual evolution, a type of oenochoe characterized by the flat and very slender handle, that at about the middle of this height, is joined by a tenon to the long neck of the vase to acquire more stability. The oenochoe signed by Gamedes can pass for the model of the kind (Fig. 33). There is a curious variant of this type in one of the oenochoes where the bust of a woman is detached in relief on the neck at the side opposite the handle (Fig. 45). The use of these attachments is familiar to Corinthean ceramics. Perhaps from that it was borrowed by the workmen that modeled this vase.

This care for pleasing the patron and for thus gaining his custom by ingenious and novel arrangements is again felt in o other vases already cited for the paintings forminm their decoration. For example, such is the case for the kyathos on which Nereus is represented as entirely surrounded by fishes (Fig. 27). It presents various peculiarities. The handle is a sort of spur at its base; it is divided at its middel by a projecting band ornamented by two eyes painted black at the extreme point. Opposite the handle, the vase has a beak that projects like the prow of a ship. A head of a wild boar surmounts a sort of horn. As much may be said of the tripod of the Louvre, that another tripod strongly resembles, possessed by the museum of Berlin (Fig. 38).

These chiefs of workshops in the effort made to vary the forms of their pottery were much aided by the models offered to them by metal vases. These models were furnished to them in a abundance by the flourishiug industry of their neighbor Chalcis, that great metallurgic works. From the types created by the b

bronze-workers of Chalcis were copied by Beotian potters in p plastic clay, those of the oenochoe, cantharus and tripod. Imitation betrays itself in the entirety of the slender and disengaged forms, as in the entire action of the members of the vases, in these light and flat handles that affect the part if a strip of bronze drawn and flattened under the hammer, and e even in the mode of attachment of these handles. It is even carried to an exact copy of details, that on the painted vases cannot be explained by the process of modeling the clay. Thus on the tripod of the Louvre, the workman has faithfully reproduced in their roundness and projection the heads of rivets, that on the bronze furniture which inspired him, served to connect the vase to the verticals that support it.(Fig. 22).

We have described a number of vases that we have believed c could be credited to the Beotian workshops. Duly attested sources have been one of the elements of information, which we have caused to enter into the account; but they did not suffice to decide in all cases the question of origin, for there have been found in Beotia many Corinthian and Attic vases. What prevents the confounding of these imported products with those of the local ceramics, are the well defined characteristics by which are distinguished the pieces that we have placed in this last category. These characteristics have already been indicated in connection with the pottery of the geometric style.[1] We now are able in a measure to give a clearer idea.

Note 1.p.50. Histoire de l'Art. Vol. VII,p.213-214.

What is first striking is that the clay is prepared here with less care than at Athens or at Corinth. It contains many little bits of limestone. The turning also shows a certaiu inexperience. The walls of the vases are thick and their contours are often irregular. The design lacks firmness; it is fluent and a littel loose. The lines limiting the figures are often broken. One of the peculiarities best characterizing this ceramics is the use that as in Ionia, the potters here made of a white coating on the clay; but this covering is here thinner and of a less frank tone, than on the vases of Rhodes. Where this coating is lacking, the clay is of a pale and dull yellow. These artisans did not know how to obtain the beautiful red paste of Attica by mixing red ochre with the clay; they did not know t

[illegible]
of their works appearing most recent, this is a ceramics in
pale colors, as might be familiarly said. Where it appears at
most advantage is in its earliest creations, on these cups wi-
[illegible]
white (Pl. I). When later the workmen renounced this luxury of
fresh and varied tints, the pottery became dull. With its thin-
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the art of the ornamentist tended to depart from the rigor of
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as a sort of blazon the flying eagle enclosed in a panel. When
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original. The only motive that seems to properly belong to them
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of little zigzags in the form of an archaic sigma, that are not
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(Fig. 46). The other ornaments are borrowed nearly everywhere.
We have attempted for each one, to return to the models that
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to think that the fabrication of painted vases ceased very ear-
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to steal from those formidable rivals some of the secrets of
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launch its beautiful vases with black figures with such careful
execution in material, form and decoration. Soon after the arti-
sans of Ceramicus at Athens introduced a new method of vases
[illegible]
number of modelers and of skillful painters at their [illegible]

the use of the glazes to revive the tones of both the figures and the grounds.[2] Their blacks lack lustre. Especially in those of their works appearing most recent, this is a ceramics in p pale colors, as might be familiarly said. Where it appears at most advantage is in its earliest creations, on those cups without feel on which the painter boldly used red, yellow and w white (Pl. I). Wheu later the workmen renounced this luxury of fresh and varied tints, his pottery became dull, With its thinned colors, it has a gray and slightly sad appearance.

Note 1.p.51. Histoire de l'Art. Vol. IX. p.351-353.

As for the motives of the decoration, they but rarely have the merit of presenting a plastic translation either of the local myths, or of the most popular episodes of epic poetry. They generally remain very insignificant. At the time when the art of the ornamentist tended to depart from the rigor of the purely geometric style, the Beotian painters had adopted as a sort of blazon the flying eagle enclosed in a panel. When they later tired of that image, they substituted for it nothing original. The only motive that seems to properly belong to them at the bottom of fields on which are grouped figures, is a file of little zigzags in the form of an archaic sigma, that are not inclined as on Chalcidian vases, but are arranged vertically. (Fig. 46). The other ornaments are borrowed nearly everywhere. We have attempted for each one, to return to the models that supplied them.

The vases for which we have given the honor to Beotian potters appear to be of the 7 th century or the 6 th. We incline to think that the fabrication of painted vases ceased very early in the workshops of this country. Men had done well there, so that the native potters in Beotia only had to count on the competition of Corinthian pottery. They consequently attempted to steal from those formidable rivals some of the secrets of technics; but there came a time when it was no longer possible to maintain the contest against the foreign producers. This was when Athens from the time of Solon and of Pisistratus began to launch its beautiful vases with black figures with such careful execution in material, form and decoration. Soon after the artisans of Keramicos at Athens introduced a new method of vases with red figures, whose success was very rapid. With the great number of modelers and of skilful painters at their command,

[illegible]

ten fabrication must end in killing Corinthian manufacture in the 5 th century, in spite of the vast increase that it had created and the force of fixed habits. For a stronger reason it had no difficulty in taking the market from this Beotia near Athens, where the art of the potter had never been carried very far. It seems that to profit better by this conquest, Athenian potters established themselves in Beotia. There have been found at Tanagra craterae and canthares covered by a very lus- [illegible] read this signature:- Teisias Athenaios.[1] The forms are those in fashion in Beotia. The artist conformed to the taste of his patrons for whom he desired to be appointed as furnisher; but by this inscription, he certified to them that although these vases were made at the place, they were indeed the work of an Attic master. From the form of the letters, they were made about the middle of the 5 th century. The journal of the excavations of Kabeiros attests that in many of the numerous tombs opened [illegible] a piece of Naucratic origin.[3]

[illegible]

Note 2.p.53. Annual. Vol. XIV. p.225, 261; Journal. Vol. [illegible]

Note 3.p.53. Journal. XIX. p. 252, Fig. 15, Pl. XXI.

Vases with black figures in the advanced style and vases with red figures are not represented in the material from Beotian [illegible] accessory signs permit to be attributed to Beotian workshops. [illegible] vases, thus established near the temple of the Cabiri near [illegible] with the names and dedicatory inscriptions, wares that only

with their perfected equipment, Attic manufacturers must have been able to supply choice products at prices that perhaps did not exceed those which Beotian potters in less advantageous conditions of work had to demand for their merchandize. Athenian fabrication must end in killing Corinthian manufacture in the 5 th century, in spite of the vast patronage that it had created and the force of fixed habits. For a stronger reason it had no difficulty in taking the market from this Beotia near Athens, where the art of the decorator had never been carried very far. It seems that to profit better by this conquest, Athenian potters established themselves in Beotia. There have been found at Tanagra crateras and canthares covered by a very lustrous black glaze with figures in white on black, on which is read this signature:- Teisias Athenaios.[1] The forms are those in fashion in Beotia. The artist conformed to the taste of his patrons for whom he desired to be appointed as furnisher; but by this inscription, he certified to them that although these vases were made at the place, they were indeed the work of an Attic master. From the form of the letters, they were made about the middle of the 6 th century. The journal of the excavations of Rhitsona attests that in many of the numerous tombs opened by the English explorers on the site of Mycalessos were found Corinthian vases, Attic vases with white figures on black ground, or black figures in red ground, and also red figures on black ground.[2] It is even believed that at Rhitsona was found a piece of Naucratic origin.[3]

Note 1.p.53. Klein. Die griechischen Vasen, etc. p.212-213.

Note 2.p.53. Annual. Vol. XIV. p.295, 361; Journal. Vol. XXIX, p. 325, 326, 334-338.

Note 3.p.53. Journal. XIX. p. 332, Fig. 15, Pl. XXI.

Vases with black figures in the advanced style and vases with red figures are not represented in the material from Beotian cemeteries by examples, that the nature of the clay and other accessory signs permit to be attributed to Beotian workshops. Thus there was then in Beotia only one manufacory of painted vases, that established near the temple of the Cabires near Thebes, which appears to have worked only for the devotees of that sanctuary, who consecrated there as offerings deep cups with two handles and decicatory inscriptions, wares that this

workshop certainly continued to furnish until the end of the 5 th century and even later. This is not the place to describe this curious series.[4] If we mention it, this is because there is seen the ancient method of black figures on light ground surviving by itself as on the Panathenaic amphoras, when it had been abandoned everywhere else in current production. All further attests there a very recent date; this is both the free and fluent drawing of the character of the images. In these the mythological representations are changed into caricature.

Note 4.p.53. Walters. History of Ancient Pottery. Vol. I, p. 391-392. Athen. Mitt. 1888. Pls. IX-XII; Jour. Hell. Studies. Vol. XII, p. 77 et seq., pl. IV.

For the time we only have to occupy ourselves with the old school of Beotian potters, whose beginning dates in the period of the geometric style, and whose activity seems to have been arrested about the year 500 by the victorious competition made with it by Athenian fabrication. This school neither left us and merely never produced masterpieces. It it had some originality, that is revealed only in the choice of forms. Also for even the happiest of those forms and the newest in appearance, like those of the cantharus and oenochoe, these are rather a new adaptation than an actual invention. The potter had scarcely any merit other than to skilfully transfer on clay types born in metal.

Chapter XXIV. ATTIC CERAMICS.

1. The so-called Proattic Vases.

We owed a place in this history to the works of Chalcis and of Eretria, that produced beautiful works which commerce carried even into Etruria, and also to Beotian manufacture, that worked only for local purchasers. This last school was no less interesting to study as a secondary or provincial school so far as this term is proper for this Greece which never had a capital in the modern sense of the word, of this Greece where no city, whatever momentary preeminence it had acquired, could assume that by itself alone the useful work of the nation, no m more in the domain of art than in that of peotry or of philosophical speculation. In examining and describing works of the sort of archaic vases of Beotia, that one best comprehends what efforts were made in those States of Greece not made illustrious by the genius of great artists, to ornament and enlighten by a ray of elegance and of beauty utensils, that among other peoples always retained an almost vulgar effect. These efforts were sincere enough for some Beotian potters to believe that they should sign their works. It is probable that later discoveries will add some names to those already known, of Gamedes, Phithadas and Menaidas.

After long digressions, we find ourselves at this Athenian ceramics in which is summarized and completed the entire effort of earlier Greek ceramics. As we have stated in regard to sculpture, Athens set itself in motion and on the march only long after Ionia;[1] it had even delayed behind Corinth; but once that it had taken this start, it very quickly regained the lost time. That one of the arts of form first developed at Athens was the art of the ceramist, due to the excellence of the clay, whose beds were in the vicinity of cape Colias. This had already attained in that city a high degree of technical skill, when in the 9 th and 8 th centuries were fashioned those enormous amphoras that the Eupatrids erected as steles over their family tombs.[1]

Note 1.p.55. Histoire de l'Art. Vol. VIII. p.529-531.

Note 1.p.56. The same. Vol. VII. p. 55-56.

The repertory of the decorator of pottery was then very poor, even where the painter allowed linear ornament to invade the greater part of the field, and had multiplied the figures without

being able then to free himself from the stiffness of the geo-metric style. Even when his eyes were opened to see the nature [illegible] [illegible] of their marvellous adventures. All his ambition went only to represent scenes of real life, the exhibition and procession of the dead of noble birth, chariot races and dancing choruses, combats on land and sea. Especially by vases found in the cemetery of the Dipylon are known and defined the products of this instruction. Its action seems to be long continued without other change than a slow progress in tracing images, where gradually the contour became flexible and rounded; but the subjects [illegible] end of the 8 th or in the first years of the 7 th centuries was felt the breath of a new spirit. Potters yet remained faithful to the forms that they were accustomed to mount on their wheels; [illegible] ters, the painters, were emboldened to diversify their decoration, to seek by preference the data in the rich treasury of the national myths. They quickly understood that these would [illegible] those which they could demand from the monotonous repetition [illegible] [illegible] had for his patrons the attraction of novelty, was the vogue in the cities of eastern Greece, then beginning to be enjoyed [illegible] that he saw taken around him in the novelty of the motives admired on the fabrics, which the shuttle of the weaver of Chaldea or the people of the Phoenician embroiderer had decorated by sumptuous ornamentation, bouquets and garlands of flowers, [illegible] monsters and winged genii, real or fabulous animals. There [illegible] on two cups, that have seemed to us should be placed among the

being able then to free himself from hre stiffness of the geometric style. Even when his eyes were opened to see the nature tha he had lost out of view, this painter seemed to ignore the imaginary world that had already been created by the rich fancy of the epic singers. He knew nothing of the gods, of heros or of their marvellous adventures. All his ambition went only to represent scenes of real life, the exhibition eyd procession of the dead of noble birth, chariot races and dancing choruses, combats on land and sea. Especially by vases found in the cemetery of the Dipylon are known and defined the products of this fabrication. Its action seems to be long continued without other change than a slow progress in tracing images, where gradually the contour became flexible and rounded; but the subjects and the taste remained the same.It is believed that about the end of the 8 th or in the first years of the 7 th centuries was felt the breath of a new spirit. Potters yet remained faithful to the forms that they were accustomed to mount on their wheels; but they progressively modified their proportions and curvature; soon they created types previously unknown or restored to honor those fallen into disuse. At the same time their collaborators, the painters, were emboldened to diversify their decoration, to seek by preference the data in the rich treasury of the national myths. They quickly understood that these would supply them with themes more interesting and more varied than those which they could demand from the monotonous repetition of funerary ceremonies, files of hoplites and naval battles.

What about this time came properly to suggest to the ceramist the first idea of introducing in his repertory elements that had for his patrons the attraction of novelty, was the vogue in the cities of eastern Greece, then beginning to be enjoyed by the products of oriental industry; this was the pleasure that he saw taken around him in the novelty of the motives admired on the fabrics, which the shuttle of the weaver of Chaldea or the needle of the Phoenician embroiderer had decorated by sumptuous ornamentation, bouquets and garlands of flowers, supple foliage, palmatiums with elegant and complex curves, m monsters and winged genii, real or factitious animals. There are certain of those motives which we have already seen appear on two cups, that have seemed to us should be placed among the

most recent products of what we have termed the manufacture of [illegible][1] [illegible] whose body was suspended in their jaws. On the other a sphynx and a winged centaur faced each other. From some tapestry or a veil imported from Asia, the painter had borrowed these groups; but he has inserted one in a dancing chorus and the other in a scene of adoration, where they have nothing to do with the rest of the decoration. By the design of the figures as by the entire choice of the filling motives which encumber the fields, he s still rises from the school of the geometrical style.[2] There is then incoherence and awkwardness; but digressions of that kind were sure indications of the renovation prepared. So that the decisive step should be made, it was necessary for the artist to finally take the part of deriving from exotic themes what charmed in the elements of his decoration. Such is the case for the great vase in the form of a caldron, known under the name of the Burgon Lebes.

Note 1. p. [illegible] [illegible] Fig. [illegible]

Note 2. p. 57. As much might be said of the curious fragment found at Athens in the excavations of 1891 and published by [illegible]

[illegible]

by this is it a new element introduced into the repertory of those potters of the Dipylon, this fragment belonged to a case which otherwise appertained to their work by the entire charac- [illegible]

elongated even to emaciation. The entire field is encumbered by linear motives leaving no voids between them.

[illegible]

Englishman Burgon was one of the first explorers that recovered vases from the soil of Greece. A contemporary of Fauvel in 181[illegible] [illegible] *important pieces of his collection. This has been incorporated with the British Museum.*

There are figures only on one side, two lions facing each other, the mouths open with dangling tongues. Their tails end in great heads. Then raises a paw above a flower nicely [illegible],

most recent products of what we have termed the manufacture of the Dipylon.[1] On one two lions were occupied in devouring a man, whose body was suspended in their jaws. On the other a sphynx and a winged centaur faced each other. From some tapestry or a veil imported from Asia, the painter had borrowed these groups; but he had inserted one in a dancing chorus and the other in a scene of adoration, where they have nothing to do with the rest of the decoration. By the design of the figures as by the entre choice of the filling motives which encumber the fields, he s still rises from the school of the geometrical style.[2] There is then incoherence and awkwardness; but digressions of that kind were sure indications of the renovation prepared. So that the decisive step should be made, it was necessary for the artist to finally take the part of deriving from exotic themes what charmed in the elements of his decoration. Such is the case for the great vase in the form of a caldron, known under the name of the Burgon lebes.

Note 1.p.57. Historie de l'Art. Vol. VII. Figs. 66, 36.

Note 2.p.57. As much might be said of the curious fragment found at Athens in the excavations of 1891 and published by Pernice (Athen. Mitt. 1895. p.111-121, Pl. III, 1). There are seen bearded sphynxes marching after each other. On the tops of their heads is a crest with double volute; long hair falls on t their shoulders. The type of the sphynx is of foreign origin; by this is it a new element introduced into the repertory of those potters of the Dipylon' this fragment belonged to a vase which otherwise appertained to their work by the entire character of its decoration and design. The figures are thinned and elongated even to emaciation. The entire field is encumbered by linear motives leaving no voids between them.

Note 3.p.57. Histoire de l'Art. Vol. IX, Fig. 152. The Englishman Burgon was one of the first explorers that recovered v vases from the soilof Greece. A contemporary of Fauvel in 1813l he made a Athens excavations that furnished him with the most important pieces of his collection. This has been incorporated with the British Museum.

There are figures only on one side, two lions facing each o other, the mouths open with hanging tongues. Their tails end in spear heads. Each raises a paw above a flower widely opened,

that rests on a stem terminated by a double volute. In all the rest of the field is nothing but geometric ornaments, of those found on the vases of the Dipylon. Also those that recall the heaviness of the form of the lebes as well as the flat and dull tint of its black. Yet in spite of the resemblances that connect this vase to the past of Athenian fabrication, it is much rather this future that is presaged. What is new there is certainly not only the exoticism of the principal motive, but is also the entire process of execution. The bodies of the lions no l longer have that exaggerated thinness, which the painters of the preceding age gave to every animal form. In the tracing of the rump, thighs and paws, is felt some effort not to vary too far from the truth, to imitate at least a good model. The figure is no longer presented here entire, as in geometric decoration, in the state of an opaque silhouette. If it is so for the body, the contour and the details of the head are drawn in line on the light ground.[1] This is the example of the Ionian painters that is followed by the Attic painter. He seems to have also taken from them the divergent rays that start from the foot of the Vase; but there is every reason to believe that this v vase was made in Attica. It is not covered by one of those coatings which the Ionian potter loved to place on clay. Finally, there are found many tales that on the one hand connect it to the products of the earlier workshops of Ceramicos, and on the other to those that form the series which we shall study, that of the vases termed protoattic.

Note 1.p.58. Another example of the same procedure on one of the fragments described by Pernice (Athen. Mitt. 1895. p.121-126, Pl. III, 2). On one of the circular zones as a file of w winged sphynxes; on the other is a procession of deer.

This term lends itself to criticism. The true protoattic vases are the vases of the Dipylon. Yet we shall not scruple to use this term; its sense is fixed by usage. In the current language of archaeologists, if it does not designate the first clay vases which the Attic potter decorated with the brush, at least those dating from the beginnings of the marvellous developments of industry and of art by which Athens, from the second half of the 6 th century, ensured to itself for a very long t time the monopoly of the manufacture of vases of luxury, the

privilege of almost alone supplying Greece and the barbarians. Taking in its entirety this period of intense and fruitful effort, this is represented by the So-called protoattic vases, and these are the slow years of experiments and of trials.

The same persistence of geometric ornament, but with traits by which are marked the gradual emancipation in a vase found at Athens on the road to Piraeus.[1] This is borne on a very tall cylindrical foot, a bowl in the form of a cratera, analogous to that surmounting the metal tripods. Only fragments of it were gathered. The restoration comprises too many gaps to be of interest in reproducing. It suffices to mention the passing hinds whose file covers the zone placed at the bottom of the cratera, ar well as the cavalier that gallops while lying on the neck of his horse.[2] In figures of women the hair hanging on the nape is no longer suppressed as formerly, or merely recalled by the dryness of a single line [3] or by the heaviness of a compact mass.[4] There is a sensible effort to render the movement of thick and floating hair (Fig. 47).

Note 1.p.59. Pernice. Geometrische Vase aus Athen. (Athen. Mitt. 1892. p.205-228, Pl. X).

Note 2.p.59. Histoire de l'Art. Vol. VII. Fig. 130. We have already given an opinion of this vase in treating of the pottery of the Dipylon. It is on the frontier, if one may so speak. It can be indifferently referred to either the Dipylon or the protoattic.

Note 3.p.59. Histoire de l'Art. Vol. VII. Fig. 6.

Note 4.p.59. The same. Figs. 95, 96.

A piece still more closely connected with the Burgon vase, w which shows the same taste and the influence of the same models, as the jar with three handles discovered at the place called Analatos halfway between Athens and the quay of Phalerum (Fig. 48).[1] By its technics, it recalls the vases of the Dipylon. Without any incision, these are the same browns laid on a light ground. The same arrangement of the decoration in horizontal superposed bands that for the entire height of the neck one of those panels that seem intended to receive a painting. Here t the painter has placed in the frame a dancing chorus, the women at one side and clothed in a tight tunic and the men at the other. Also reduced at the waist and as emaciated as in the Dipylon

49). The ornaments scattered in the field, parallel zigzags, fringes, square lozenges, great points symmetrically grouped and rocks, are still those which several generations of painters have repeated to satiety. On the other hand, nothing more

elegant band enclosing the body (Fig. 50). These are only volutes with bold curves from which project lanceolate leaves, like the sepals of the flower with a large calyx. Various animals are cast into the voids of this plant decoration. Those are here thinner and more conventional than those of the Burgon vase; there are two lions facing each other in the same attitude, with a paw raised over the tip of the palmation. On one of the handles is a wading bird, a swan or a crane, then with a very natural movement bends his flexible neck and with his long beak seems to seek insects on the leaves. On the backs of the palmation separating the two lions are perched two birds of prey. They throw back their heads and with their crooked

has employed the process of line drawing on a light ground.

points close together to indicate the solidity of the material. Otherwise in this part of the composition is a fancy, which

the dancers, in the multitude of little birds, all like each

tom of the body, where pass over, whose images seem as if traced by a stencil. Between the principal decoration and what passes as an accessory is a marked difference, almost a contrast. Did two painters divide the task? This painter was lea-

spirit of an art, whose prestige had conquered him. For all the rest of the decoration, he has used old patterns and has reduced mechanically the motives that his apprenticeship had c-ned in his hands.

figures, the men's bodies have even 11 heads in height (Fig. 49). The ornaments scattered in the field, parallel zigzags, fringes, square lozenges, great points symmetrically grouped and hooks, are still those which several generations of painters have repeated to satiety. On the other hand, nothing more of the geometric style remains in the motive developed on the highest band enclosing the body (Fig. 50). These are only volutes with bold curves from which project lanceolate leaves, like the sepals of the flower with a large calyx. Various animals are cast into the voids of this plant decoration. Those are h here thinner and more conventional than those of the Burgon v vase; there are two lions facing each other in the same attitude, with a paw raised over the fan of the palmatium. On one of the handles is a wading bird, a swan or a crane, that with a very natural movement bends his flexible neck and with his long beak seems to seek insects on the leaves. On the backs of the palmatium separating the two lions are perched two birds of prey. They throw back their heads and with their crooked beaks dress the feathers of their tails. Above the two lions are two other birds of the same type. To represent these birds of prey and most of the leaves of the palmatiums, the painter has employed the process of line drawing on a light ground. The brush has only placed there inside the contour scattered points close together to indicate the solidity of the material. Otherwise in this part of the composition is a fancy, which surprises the more, since the exact symmetry of the drawing of the ancient school persists everywhere else, in the circle of the dancers, in the multitude of little birds, all like each other, that run between the middle band and that near the bottom of the body, where pass deer, whose images seem as if traced by a stencil. Between the principal decoration and what passes as an accessory is a marked difference, almost a contrast. Did two painters divide the task? This painter was inspired by some oriental fabric, and has freely entered into the spirit of an art, whose prestige had conquered him. For all the rest of the decoration, he has used old patterns and has reproduced mechanically the motives that his apprenticeship had placed in his hands.

Note 1.p.60. Böhlau. Frühattische Vasen. (Jahrb. 1887. p. 33-66, Pls. III-V.

In the same style and more awkward and stiff, the same passing lions with raised paw, the same hinds, the same palmatiums though heavier, the same filling ornaments are found on a cratera discovered at Thebes, but which must be of Attic fabrication (Fig. 51). On one side, that shown by our Fig. are two c centaurs represented in the ancient way by bodies of men to whose backs are joined the rump and tail of a horse. The heads of the centaurs and those of the lions are drawn in line. There will be noted near the bottom of the vase motives currently used by Ionian potters, and a row of posts, divergent rays separating the foot from the piece.

Note 1.p.62. We recall only from memory an amphora found at Picrodaphni near Phalerum and described in Couve (B.C.H.1893. p. 25-29, pls. II, III). With its winged figures kneeling before a plant on the neck, with its wild boars filing on the body, it recalls the cratera of Thebes. The same influences are exerted on the painter; but the execution is here more awkward and more childish.

This eclectic style, where a new taste struggles against the empire of the traditions of several centuries, we see developed and strengthened on a great amphora found on Hymettus (Fig. 52). These fields are cleaned there. Scarcely are some weak t traces of zigzags and lozenges so long heaped there. All the p place at his disposal, the painter has reserved for men and a animals. What he inserted in the intervals between these images were curvilinear motives, whose scrolls recall the flexibility of the plant. On the neck and body are duels of warriors fighting on foot. They have helmets with visors surmounted by a tufted plume. They carry the round shield, held by a strap in which passes the left arm. Their lower legs are protected by greaves reaching the knee. On the shoulder of the vase and at a smaller scale are horsemen and chariots racing. Below the principal subject is a procession of passing lions.

The advance here is very perceptible. The technics is more complex than on the vases previously described. To color his figures, the painter has used only black. He had recourse to a reddish yellow to strengthen on the ground the greaves, the the bell and plume of the helmets. The lion's heads are detached in light and enclosed in a frank outline. The drawing tends to become more correct, to adhere more closely to the living

form. The brush has made an effort to mark on the heads, the eye and nose, the lips and the point of a short beard. If the bodies are still long and strangled at the waist, if the contours remain angular and dry, in the general indication of the movements is accuracy and a certain vivacity. Finally, if the palmatiums and lions have been entirely takin from models imported from Asia, the essential themes of the decoration, the file of chariots and the pairs of warriors in combat have the national character indeed. The infantry represented there are Greek hoplites, covered by armor which made them the men of bronze, that the oracle had announced to Psammeticus.[1] What evidences also the skill already acquired by the hand of the painter are the little figures of wading birds, which he scattered between the legs of the combatants. Those marsh birds h have been seen on the vases of the Dipylon, following in long files on the narrow bands between which are enclosed the large paintings; but there they have an appearance entirely schematic, a false air of hieroglyphics. On the contrary here, if these are only slight sketches, the form and poses characterizing these species have been very vividly seized.

Note 1.p.64. Herodotus. II. 152.

To the same phase of evolution appears to belong an entire group of vases called vases of Phalerum,[2] from the site from which they came. Most of them were found in the lower depths of the cemetery, i.e., in the most ancient tombs, hollowed out there by hundreds in the sides of the rock near the sea. These vases with bistre drawings on a ground of yellowish clay are nearly all little jars with heights varying between 1.97 and 9.84 ins. Their form is awkward. The neck is too long; it is not frankly detached from the body, that licks width (Fig. 53). Same awkwardness in the decoration, that seems traced by an uncertain hand. There is sometimes difficulty in divining what it was designed to represent (Fig. 54). the artisans that executed this pottery also suffered the same influences as their vivals, to whom are due the most careful and longest pieces. As on those, there is sometimes around the neck of the pitcher a painting enclosed in a frame. The rest of the surface of the vase is divided in zones of unequal height, either filled by images of men or animals, or by ornamental motives. In general,

these are current motives of the decoration of vases of the g[illegible]
geometric style; but on these pitchers from Phaleron, that by
[illegible]
two [illegible]. On the neck in the panel is the image of a cock. We have already found this image at Athens on funerary steles;[1] we shall again find it on a protattic vase that [illegible] ure of that bird has become the symbol of some one of the fancies or hopes that inspired the cult that Athenians rendered to their dead. Then there at the same time; on the same vase an image suggested by the Hellenic religion and a motive, the chase of the hare, which according to all appearance the Greek decorator borrowed from his Asian predecessors. Certainly in their repertory the Attic painter sought the winged horse, that also here filled the entire field of the panel (Fig. 55). A v[illegible] owers, half opened. Of all these pieces the most curious is [illegible] on the body are ornaments very carelessly drawn, the elements of incomplete frets. The painter seems to have devoted his entire effort to the triple image placed on the light clay of the [illegible] ed large dots. A painted beard is detached from the chin. In [illegible] a vestment which falls to the feet, that are seen to project from its bottom. By this vestment and the absence of a beard [illegible] represented; but no indication permits the meaning of the gesture to be known.

Note 2.p.64. A. Dumont appears to have first distinguished and defined what is termed the type of Phalerum. (Les ceramiques de la Grece propre. I, p.101-103). On the same vases see, Böhlau. [illegible]

[illegible] may be divined of the reasons that caused the adoption of this

these are current motives of the decoration of vases of the g geometric style; but on these pitchers from Phalerum, that by the entire ornamentation most recall the pottery of the Dipylon, two dogs chase the hare. On the neck in the panel is the image of a cock. We have already found this image at Athens on funerary steles;[1] we shall again find it on a proattic vase that must have crowned an interment. No ancient text informs us concerning the precise name given to that emblem; but the evidence of the monuments suffices to prove that in some manner the figure of that bird has become the symbol of some one of the faiths or hopes that inspired the cult that athenians rendered to their dead. Then there at the same time on the same vase an image suggested by the Hellenic religion and a motive, the chase ase of the hare, which according to all appearance the Greek decorator borrowed from his Asian predecessors. Certainly in their repertory the Attic painter sought the winged horse, that also here filled the entire field of the panel (Fig. 55). A v very small oenochoe has for principal ornament great lotus flowers, half opened. Of all these pieces the most curious is also that reproduced after 1869, first called attention to this strange manufacture (Fig. 56).[2] On the foot are divergent rays; on the body are ornaments vern carelessly drawn, the elements of incomplete frets. The painter seems to have devoted his entire effort to the triple image placed on the light clay of the neck (Fig. 57). He has there two heads with smooth cheeks turned to the right, placed on rectaugles inside which are scattered large dots. A painted beard is detached from the chin. In front is a third head of the same size, but which is attached to a body, or rather to an embryo body, entirely enveloped in a vestment which falls to the feet, that are seen to project from its bottom. By this vestment and the absence of a beard is divined a woman. She has the arm extended, the only one represented; but no indication permits the meaning of the gesture to be known.

Note 2.p.64. A. Dumont appears to have first distinguished and defined what is termed the type of Phalerum.(Les ceramiques de la Grece propre. I, p.101-108). On the same vases see Böhlas. Frühattische Vasen. p. 44-58.

Note 1.p.65. Histoire de l'Art. Vol. VIII. Fig. 339. On what may be divined of the reasons that caused the adoption of this

motive of the cock for funerary representations, see G. Welcker, [illegible]
Monumenta. 1887. p. 63-69.

Note 2.p.65. Dumont in Rev. Arch. 1889. p.213.

What the brush proposed to represent there, it is impossible to form an idea, considering the looseness of the drawing and the lack of all significant details; but what is certain is, that the profile of the two male heads with their much arched noses have in the highest degree the character of the Semitic type. It is probable that the workman had under his eyes some Phoenician or Assyrian image, and that he amused himself by reproducing certain traits of it, without attempting to faith- [illegible] have caricatured. Men erroneously desired at first to see caricature there. Caricature could not be the sport of an art already wise, of an art already enough master of form to feel itself capable of voluntarily deforming it, or altering a certain line so as to produce the impression of the grotesque.

[illegible] ation is similar to that of the oenochoes. On the body of one [illegible] in the field or form the frame of the painting (Fig. 59).

To it must be referred a more advanced stage of the same development; vases which came from another cemetery, that of Vourva situated on Mesogea.[1] The influences suffered by the ceramist author of those, that we have seen exerted on the artisans [illegible] ly shaken off the yoke of the traditions of the geometric style. He has retained of that style only some rare motives, triangles that with opposed verticals are those oblique zigzags that we [illegible] ts discreetly scattered by the brush on the field are nearly the same that pleased the Phoenician potters, and divergent rays near the foot of the vase, the rosettes, bouquets of leaves. [illegible]

motive of the cock for funerary representations, see G. Welcker, Hähne auf Grabstelen (Athen. Mitt. 1905. p.206. Also see Couve. Ephemeris. 1897. p. 68-69.

Note 2.p.65. Dumont in Rev. Arch. 1869. p.213.

What the brush proposed to represent there, it is impossible to form an idea, considering the looseness of the drawing and the lack of all significant details; but what is certain is, that the profile of the two male heads with their much arched noses have in the highest degree the character of the Semitic type. It is probable that the workman had under his eyes some Phoenician or Assyrian image, and that he amused himself by reproducing certain traits of it, without attempting to faithfully copy the whole, which his inexperience would also not h have permitted. Men erroneously desired at first to see caricatures there. Caricature could not be the sport of an art already wise, of an art already enough master of form to feel itself capable of voluntarily deforming it, of altering a certain line so as to produce the impression of the grotesque.

With these pitchers were collected in small number in the i interments of Phalerum some vases of other types, for example of goblets with one handle, of quite happy effect. Their decoration is similar to that of the oenochoes. On the body of one of them is seen a lion pursuing two stags with long horns. (Fig. 58). The motive is of oriental origin; but the drawing has retained all the stiffness of those of the geometric style, from which also came the accessory motives, which are scattered in the field or form the frame of the painting (Fig. 59).

To it must be referred a more advanced stage of the same development; vases which came from another cemetery, that of Vourva situated on Mesogea.[1] The influences suffered by the ceramist author of those, that we have seen exerted on the artisans who made the pitchers of Phalerum; but this workman has entirely shaken off the yoke of the traditions of the geometric style. He has retained of that style only some rare motives, triangles that with opposed vertices and those oblique zigzags that we have found on the vases of Chalcis (Figs. 15, 16). The ornaments discreetly scattered by the brush on the field are nearly the same that pleased the Rhodian potters, and divergent rays near the foot of the vase, the rosettes, bouquets of leaves, fringes, composite palmatiums connected together by light cords;

but what especially permits measuring the advance made is, that
[illegible]
[illegible]
retained scarcely nothing of the former hardness. The forms are
no longer compressed and angular, like the cenochoes of Phale-
[illegible]
on Attic vases. This is noted both on the great cup on which
are represented swans (Fig. 60) and on the amphora, where on
five superposed zones there follow in files or face each other
[illegible]
the same on two plaques where on the broad band around them is
seen to march in file wild boars, lions, deer and rams.[2] The
[illegible]
where the internal details are indicated by incised lines.[1]
In places, for example on one of the plates are touches of red
[illegible]

[illegible]
Athen. Mitt. 1890. p. 218-223, Pls. IX-XIII).
[illegible]

Note 1.p.88. Yet there are already some incised lines on a
[illegible]
Mitt. 1895. Pl. III, 2.

[illegible]
[illegible]
[illegible]
[illegible]
duced one of those fragments in Fig. 62. [illegible]
[illegible]
[illegible]
more interest and variety. In this way, the potter made a deci-
sive step on the day when he was no longer satisfied to project
on the clay of his vases figures that only aimed to amuse the
eye by their singularity, the day when the thought of demanding
subjects of his paintings from the fables which enchanted the
imaginations of his contemporaries. This is evidenced by some
vases that cannot be later than by a few years after the hydria
of Analatos and the amphora of Hymettus. The procedures of ex-
ecution there are not entirely those employed by the first re-
[illegible]

but what especially permits measuring the advance made is, that in the drawing of real or imiginary beings that here form the chief element of the decoration, the hand of the painter has retained scarcely nothing of the former hardness. The forms are no longer compressed and angular, like the oenochoes of Phalerum. They begin to assume a roundness that we have not yet seen on Attic vases. This is noted both on the great cup on which are represented swans (Fig. 60) and on the amphora, where on five superposed zones there follow in files or face each other iu pairs, lions and birds with women's heads (Fig. 61). It is the same on two plates where on the broad band around them is seen to march in file wild boars, lions, deer and rams.[2] The craft has become more skilful. Here are the first Attic vases where the internal details are indicated by incised lines.[1] In places, for example on one of the plates are touches of red laid on the black.

Note 1.p.67. Histoire de l'Art. Vol. VIII. p. 75-82. Stais. Athen. Mitt. 1890. p. 318-329, Pls. IX-XIII).

Note 2.p.67. Athen. Mitt. 1890. p.325-326.

Note 1.p.68. Yet there are already some incised lines on a fragment of more archaic character published by Pernice (Athen-Mitt. 1895. Pl. III, 2.

Note 1.p.69. B. Gräf. Die antiken Vasen von der Akropolis zu Athen. I. Nos. 472-583. Gräf mentions as more especially near the pottery of Vourva by the character of their style, the fragments numbered 536, 537, 544, 561, 562, 567, 568. We habe reproduced one of those fragments in Fig. 62. All that we have so

All that we have so far seen of this ceramics shows a sustained effort to perfect the technics and to give the decoration more interest and variety. In this way, the potter made a decisive step on the day when he was no longer satisfied to project on the clay of his vases figures that only aimed to amuse the eye by their singularity, the day when the thought of demanding subjects of his paintings from the fables which enchanted the imaginations of his contemporaries. This is evidenced by some vases that cannot be later than by a few years after the hydria of Analatos and the amphora of Hymettus. The procedures of execution there are not entirely those employed by the first representatives of the new art; they are more complex and more k

drawing; but what particularly makes the difference is the choice of themes. Thus making their appearance then on the Attic [illegible] [illegible]

If there be a vase which gives a just idea of the character, [illegible] which were produced by the workshops of Ceramicos, it is that discovered at Athens in 1890, which is known under the name of the vase of Nettos.[1] It is one of those great amphoras that seem to have been made to be placed over a tomb.[2] That this accordingly fulfilled that purpose, all concurs in attesting. The fragments of this vase were collected on the level of the bottom of the tombs of the cemetery; it was higher and among the scattered rubbish on what must have been the ancient level of the soil of the cemetery. This amphora with its solid handles, which the hand had trouble to seize, was not made to serve for domestic uses. Further, like most of those vases that were exposed, this has a front and a back like the steles. It must be seen from only one side, from the side at which the tomb was [illegible] but a coating of black glaze. The black is here more firm and [illegible] than on the vases previously described.

[illegible]

[illegible]

To give more effect to this decoration, the painter has employed with assured ease the procedure of red touches and that of the incised lines. He thus has governed the distribution of the colors. Represented on the image that we reproduce (Fig. 63) by a gray, the touches of red have been laid on the black glaze, sometimes on the clothing and sometimes on the [illegible] of [illegible] with a free hand, where the form to be drawn did not permit the use of that tool.

The plan of the entirety of the composition is the same, more than one example of which we have found. It comprises two parts [illegible]

knowing; but what particularly makes the difference is the choice of themes. Thus making their appearance then on the Attic vases no longer pass out of fashion. The ceramic painter will retain his preference for them until the worn brush falls from his hands.

If there be a vase which gives a just idea of the character, which the most careful of those works then commenced to take, which were produced by the workshops of Ceramicos, it is that discovered at Athens in 1890, which is known under the name of the vase of Nettos.[1] It is one of those great amphoras that s seem to have been made to be placed over a tomb.[2] That this a actually fulfilled that purpose, all concurs in attesting. The fragments of this vase were not collected on the level of the bottom of the tombs of the cemetery; it was higher and among the scattered rubbish on what must have been the ancient level of the soil of the cemetery. This amphora with its solid handles, which the hand had trouble to seize, was not made to serve for domestic uses. Further, like most of those vases that were exposed, this has a front and a back like the steles. It must be seen from only one side, from the side at which the tomb was reached. The face is richly decorateda On the back is nothing but a coating of black glaze. The black is here more firm and frank than on the vases previously described.

Note 1.p.70. Antike Denkmäler. Vol. I, pl. LVII, p.46-48.

Note 2.p.70. Histoire de l'Art. Vol. VIII.p.55-62, Fig. 4.

To give more effect to this decoration, the painter has employed with assured ease the procedure of red touches and that of the incised line. No rule has governed the distribution of the colors. Represented on the image that we reproduce (Fig. 63) by a gray, the touches of red have been laid on the black glaze, sometimes on the clothing and sometimes on the nude of the flesh. As for the incision, it was executed in places, as on the wings of the Gorgons, with a compass point, elsewhere with a free hand, where the form to be drawn did not permit the use of that tool.

The plan of the entirety of the composition is the same, more than one example of which we have found. It comprises two paintings, one of which is a panel and serves to ornament the neck, while the other develops into a wider field on the entire half

[illegible]
[illegible]
he holds a sword that he will plunge into his back. At the same
[illegible]
under the restraint of the strong hand that holds back the head
of the monster, the latter has not attempted to struggle longer.
[illegible]
the joints. With an instinctive gesture, he extends his arm
toward Hercules' the chin, as if to beg for mercy. The same mo-
tive be sufficiently clear by itself; but perhaps to fill the
field better, the painter has written the names of the persons
of the play. At the left of the figure of Hercules, the legend
[illegible]
[illegible]
ed before the breast of the centaur. Ne(s)os is the Attic form
of Nessos.

The subject represented on the frog is the exploit of another
hero slayer of monsters, that of Perseus the conqueror of Med-
[illegible]
[illegible]
Perseus, is not represented near his victim (Fig. 65). [illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
archaic art claimed to express the movement of the race. [illegible]
[illegible]
rated from it by a couple [illegible] are swimming dolphins. They
[illegible]
the ends of the world, on that distant shore from which in the
evening the sun is seen to plunge into the waves of the ocean.

There is still much unskilfulness in the figures of these [illegible]
[illegible]
and bust in front view, the legs in profile. The same [illegible]
[illegible]
[illegible]

of the body. Hercules avenges the abduction of Dejanira on the centaur Nessos (Fig. 64). The hero has caught the ravisher with his left hand and has seized him by the hair. In the right hand he holds a sword that he will plunge into his back. At the same time he rests his left foot on the loins. Under that push as under the restraint of the strong hand that holds back the head of the monster, the latter has not attempted to struggle longer. His bust yields and turns, his horse legs bend as if broken at the joints. With an instinctive gesture, he extends his arms toward Hercules' the chin, as fi to beg for mercy. The same would be sufficiently clear by itself; but perhaps to fill the field better, the painter has written the names of the persons on the clay. At the left of the figure of Hercules, the legend Heracles forms a curve that follows the movement of the shoulder of the hero. Similarly arranged, the legend Netos is rounded before the breast of the centaur. Net(t)os in the Attic form of Nessos.

The subject represented on the body is the exploit of another hero slayer of monsters, that of Perseus the conqueror of Medusa; but just as Dejanira is not present at the struggle in which she is the stake, the protagonist of the other drama, P Perseus, is not represented near his victim (Fig. 65). It would be said that the painter badly calculated the ratio to be established between the dimensions of his figures and that of the field at his disposal, and that he has not known how to include all the persons that this field should contain. He has placed there only the three Gorgons, Medusa dacapitated and falling forward, and her two sisters in the twisted attitude by which archaic art claimed to express the movement of the race, spring forward in pursuit of the murderer. Below this scene and separated from it by a double fillet are swimming dolphins. They are there to recall that Perseus accomplished his prowess at the ends of the world, on that distant shore from which in the evening the sun is seen to plunge into the abyss of the ocean.

There is still much unskilfulness in the figures of these two paintings. Faults in drawing abound. The Gorgons have the head and bust in front view, the legs in profile. The same error is in the image of the centaur. Nothing is more awkward than the twist by which Nessos throws back his arms and extends them to

[illegible]
[illegible]
[illegible]
stroke! Countless his legs are too long. It is an improbable
[illegible]
[illegible]
eak his spinal column! What a find is also that weakening of
the four legs of the monster, which seem broken by the shock
received by the body to which they belong! There is truly div-
ined the intelligent and sincere effort of an artist, who is
still subject to traditional conventions, still uncertain of
correct proportions, and yet embarrassed in rendering certain
complex flexures of the living form, already seeks to become
[illegible]
a very lively feeling for beauty and movement.

If the painter thus betrays his inexperience when he attacks
[illegible]
[illegible]
nce of arrangement of ornamental motives. I do not believe [illegible]
[illegible]
[illegible]
curve is also drawn by a very sure hand; and lends itself well
to ornament the narrow border of the mouth. Scrolls on which
appear bosses in low relief at regular intervals, fill the col-
lar connecting this mouth to the neck of the amphora. In its
[illegible]
[illegible]
[illegible]
tions joined together by multiple and flexible cords. Below the
[illegible]
[illegible]
enlarged foot on which is placed the vase, a crown of lanceol-
ate leaves is detached in black on the light ground of the c[illegible]
The two wide and flat scrolls, with the firmness of their [illegible]
[illegible]
surrounds them and divides them in two compartments. In the u
per one is an owl; in the bottom one a swan opens its wings.
[illegible]
on the entire surface of the amphora only some nooks and bits

the face of Hercules to whom he turns his back; but at the same time, what spirit is in the figure of Hercules, in the play of all his members, that act together to give the enemy the mortal stroke! Doubtless his legs are too long. It is an improbable distance between them; but what a happy gesture is that of the foot applied to the hollow of the loins of Nessos as if to break his spinal column! What a find is also that weakening of the four legs of the monster, which seem broken by the shock received by the body to which they belong! There is truly divined the intelligent and sincere effort of an artist, who is still subject to traditional conventions, still uncertain of correct proportions, and yet embarrassed in rendering certain complex flexures of the living form, already seeks to become inspired by nature and allows to appear through all his errors a very lively feeling for beauty and movement.

If the painter thus betrays his inexperience when he attacks the figure engaged in an action imposing on it a violent and strained attitude, he makes proof of a rare mastery in the choice of arrangement of ornamental motives. I do not believe that even on vases of more recent date, there is found a decoration better composed or in better taste than this. A file of aquatic birds is also drawn by a very sure hand; and lends itself well to ornament the narrow border of the mouth. Scrolls on which appear bosses in low relief at regular intervals, fill the hollow connecting this mouth to the neck of the amphora. In its entire height, the image is enclosed by a double vertical band, a fret and a series of equidistant rosettes. Between this painting and that of the body, an ample scroll forms elegant palmatiums joined together by multiple and flexible cords. Below the dolphins is another band of panels in which are inserted very small palmatiums. Finally, quite at the bottom and above the enlarged foot on which is placed the vase, a crown of lanceolate leaves is detached in black on the light ground of the clay. The two wide and flat handles, with the firmness of their curve and the richness of their decoration, add to the effect. A fret surrounds them and divides them in two compartments. In the upper one is an owl; in the bottom one a swan opens its wings. As a last memorial of geometric ornamentation, there is farther on the entire surface of the amphora only some hooks and bits

of chevrons cantoned by points; but like the rosettes borrowed from other models, these motives have been scattered in the f fields of the paintings only in a very discreet manner. From this time, the Attic painter has begun to understand, that of he attaches some importance the subjects themselves of his paintings, if he wishes to give value to his figures, he has every interest in disengaging them from the confusion of parasitic motives, in which they were long buried anf lost. If to fill the void over the Medusa stricken by death, he has placed a bird that descends with outstretched wings, this is not a s senseless filling. This bird has a crooked beak, and is a vulture that hastens to taste the blood shed in waves by the open neck of the Gorgon.

Very little is to be said of the traits and costume given by this painter to his persons. It is natural that on Hercules and on Nessos, the great round eye is in front view on a profiled head. Nc nudes except on the centaur; these would have increased the difficulty. The Gorgon and Hercules are clothed in short tunics that leave the legs and arms free for combat and racing. Hercules has neither the lion's skin, the bow nor the club, no proper attribute to distinguish him from other heros. As for the Gorgons, with recurved wings, thick eyebrows, enormous moths, cleft from one ear to the other, fully opened and filled by l long teeth, it reproduces a type created early by archaic art, and which we have already seen in the bottom of a cup, playing a purely decorative part.

The fragments of a vase, that must be nearly contemporaneous with the vase of Nessos, were collected at Egina. This vase was a great bowl or lebes with two handles.[1] If it could not be entirely restored, at least the entirety of its form was established by calculation of its dimensions and finding the plan of the decoration (Fig. 66). It was divided into three zones. The upper one of the thighest three was the only one in which the painter inserted a theme whose data he derived from the fable. There were represented twn myths closely connected together, that of the Harpies pursued by the Boreades and that of the m murder of Medusa by Perseus. The handles divide in two the field reserved for the figures. At one side the Harpies and at the other the Gorgons, who both personify the destructive tempest. On each side the persons were grouped in pairs within a

frame composed of a double fret. Of the painting of the front there remains only one of the groups. here are two Harpies run- [illegible] Athena (Fig. 65). Covered by a Phrygian cap and with a sword at his side and little wings on his heels, Perseus is in full flight. Athena is clothed in the long tunic and draped in a m [illegible]

[illegible]

These images strongly resemble those of the vase of Nessos. One subject is common to the two pieces and for the execution, the analogies are striking. Same mixture of black and of red spots, and the same use of the incised line. Beside the persons are legends arranged in the same fashion and written in the s same characters as those of the amphora. On both vases are the same wings attached to the shoulder of the deities of the storm, [illegible] except Athena. The drawing is very firm, slightly angular, cor- [illegible] of singular heaviness, quite otherwise is the case of the ani- [illegible] There for the bulls and the horses, all is well seized, the e entirety of the form and the attitudes (Fig. 69).

[illegible] tives of the geometric style and those produced from the conv- [illegible] be difficult to affirm that the decoration of both pieces was the work of the same painter, at least one would be tempted to [illegible]

[illegible] on the neck a file of swans. On the body is a painting of which remains nothing but a bearded head, itself incomplete. The or- namental motives are those which have already been found on precited [illegible]

[illegible]

frame composed of a double fret. Of the painting of the front, there remains only one of the groups. Here are two Harpies running (Fig. 67), and there behind Perseus is his protectress A Athena (Fig. 68). Covered by a Phrygian cap and with a sword at his side and little wings on his heels, Perseus is in full flight. Athena is clothed in the long tunic and draped in a m mantle that covers her head.

Note 1.p.75. Furtwängler. Schüssel von Egina.(Arch Zeit. 1882. p. 197-208. Pls. IX, X).

These images strongly resemble those of the vase of Nessos. One subject is common to the two pieces and for the execution, the analogies are striking. Same mixture of black and of red spots, and the same use of the incised line. Beside the persons are legends arranged in the same fashion and written in the s same characters as those of the amphora. On both vases are the same wings attached to the shoulder of the deities of the storm, the same short tunic that covers all the actors in the scene except Athena. The drawing is very firm, slightly angular, correct in the general indication of the movement and has the same character in both. If in the intermediate zone are entirely c conventional types, such as birds with women's heads and lions of singular heaviness, quite otherwise is the case of the animals which the painter could observe alive with his own eyes. There for the bulls and the horses, all is well seized, the e entirety of the form and the attitudes (Fig. 69).

Here on the amphora of Nessos is the same combination of motives of the geometric style and those produced from the conventionalized plant. The scrolls of palmatiums with interlaced stems arealmost the same in every part on the two vases. It it be difficult to affirm that the decoration of both pieces was the work of the same painter, at least one would be tempted to believe that they came from the same workshop.

Also from Egina came a fragment that seems detached from a great amphora of the sort of that of Nessos.[1] There is found on the neck a file of sways. On the body is a painting of which remains nothing but a bearded head, itself incomplete. The ornamental motives are those which have already been found on proattic vases. Same technics, except that here appears some touches of white beside the red retouches. This is perhaps from a lebes like that of Egina, that forms a part of a piece found at Phal-

Enslerum.[2] There is seen a great bird that falls pierced by a [illegible]

[illegible]

of [illegible] [illegible] [illegible]

Note 2.p.77. The same. p. 105-106, Pl. LIV, 2.

It is necessary to place to the credit of the same fabricat- [illegible] perforated and flat handles, one on the neck and the other on the body, this was certainly one of those amphoras, that had the function of the stele in cemeteries; but it lacks so many pieces that its restoration is conjectural in many places. Yet [illegible] his decoration. He placed on the neck two nude wrestlers lean- ing forward and clasping their shoulders, while a third person aided the combat, only his extended hand remaining. On the sh- oulder could only be a decoration on one side --- are two deer [illegible] chariot drawn by a winged horse at a walk. The chariot bears [illegible] the sex of the other is indicated by a long pointed beard. In- [illegible] their heads toward a third person of indecisive sex standing [illegible] ced person a dead hero. Adapted to the new taste, this was a [illegible] 106. Here the dead is aroused indeed by the artist no longer [illegible] to life; with an expressive gesture, removing the sadness of the last adieus, he takes leave of his family and of his wife, that weeps for him. The widow is taller than the other figures. In the paintings as in the archaic reliefs, the artist has the [illegible]

Phalerum.[2] There is seen a great bird that falls pierced by s several arrows, and a bearded head, which suggests a very probable conjectwre. What the painter represented there was the exploit of Hercules delivering Prometheus from the continued bite of the vulture. Motives, tone and execution, all further bears the certain mark of the workshop that occupies us.

Note 1.p.77. Benndorf. Griechische und Sicilische Vasenbilder. p. 104-105, pl. LIV, 1.

Note 2.p.77. The same. p. 105-106, Pl. LIV, 2.

It is necessary to place to the credit of the same fabrication of vases, whose fragments were found in the excavations o at Athens on the site of the gymnasium of Kynosarges.[1] With its perforated and flat handles, one on the neck and the other on the body, this was certainly one of those amphoras, that had the function of the stele in cemeteries; but it lacks so many pieces that its restoration is conjectural in many places. Yet are determined the three themes chosen by the painter to form his decoration. He placed on the neck two nude wrestlers leaning forward and clasping their shoulders, while a third person aided the combat, only his extended hand remaining. On the shoulder could only be a decoration on one side --- are two deer facing each other with noses to the ground. On the body is a chariot drawn by a woyged horse at a walk. The chariot bears two persons. One is perhaps a woman that holds the reins, while the sex of the other is indicated by a long pointed beard. Instead of looking in the direction of the chariot, both turn t their heads toward a third person of indecisive sex standing on the ground behind the chariot. No inscription to give the meaning of the scene. It has been proposed to see in the bearded person a dead hero. Adapted to the new taste, this was a variant of the theme dear to the potters of the Dipylon. They painted the deceased as an inert man lying on the funeral chariot. Here the dead is aroused indeed by the artist no longer embarrassed by the living form; he has for the moment returned to life; with an expressive gesture, removing the sadness of the last adieus, he takes leave of his family and of his wife, that weeps for him. The widow is taller than the other figures. In the paintings as in the archaic reliefs, the artist has the superstition of symmetry, and causes the heads of all his persons to be sensibly on the same level. This is what we have

[illegible] the law of isochely.[2]

[illegible]

[illegible]

note 2.p.78. Histoire de l'Art. Vol. VIII, p. 693.

[illegible]

[illegible]

ses and palmettes are there next zigzags and lozenges with triangles. Particularly in the decoration of the handles has the artist made proof of rare virtuosity. There is a complication of curves that certainly required the use of the compasses, of which one image alone could give an idea (Vignette at the end of the Chapter). The painter here disposes of a diversity of tones, of which the ceramics of Athens has not yet offered an example. In a frieze extending entirely around the ... alternates black and white. Black and red touches served for the body of the horse and those of the passing deer. As for the human figures of the neck and body, all the nudes are there drawn in line and their outlines are filled by a creamy yellow, [illegible] to indicate some details of the modeling.

In spite of this enrichment of the palette that characterizes [illegible] to regard as the most recent of the vases of this series, as that on which the art of the decorator appears freest and most advanced. This honor falls to another amphora, much better preserved and of exceptional dimensions, found at Piraeus (Fig. 75).[1] This is at first entirely recommended to the attention [illegible] ced by the Attic potter during two or three centuries, while he fashions on his wheel vases of this type. He will later make them smaller to be better suited to the needs of commerce and the household, when instead of placing statues on tombs as a whole, they will only serve to contain and transport the oil and wine of Attica; but he will retain their essential proportions and elegant curves already given to them by the workman;

[illegible]

termed the law of isokephaly.[2]

Note 1.p.78. C. Smith. A proattic vase(Jour. Hell. Studies. 1902. p. 29-45, Pls. II-IV).

Note 2.p.78. Histoire de l'Art. Vol. VIII, p. 699.

On this vase the ornament has the hybrid character already mentioned on other monuments of that age of transition. Rosettes and palmatiums are there near zigzags and losenges with triangles. Particularly in the decoration of the handles has the artist made proof of rare vistuosity. There is a complication of curves that certainly required the use of the compasses, of which one image alone could give an idea (Vignette at the end of the Chapter). The painter here disposes of a diversity of tones, of which the ceramics of Athens has not yet offered an example. In a fringe extending entirely around the mouth alternates black and white. Black and red touches served for the body of the horse and those of the passing deer. As for the human figures of the neck and body, all the nudes are there drawn in line and their outlines are filled by a creamy yellow, that shows but feebly on the slightly warmer tint of the clay ground. The coloring was more varied here than on any other v vase of the same workshop; but the drawing has less amplitude and firmness. Few incisions. THe workmen used the point only to indicate some details of the modeling.

In spite of this enrichment of the palette that characterizes it, this vase is then not one which we should be inclined to regard as the most recent of the vases of this series, as that on which the art of the decorator appears freest and most advanced. This honor falls to another amphora, much better preserved and of exceptional dimensions, found at Piraeus (Fig. 70).[1] This is at first entirely recommended to the attention by its form, which is already nearly that most freely reproduced by the Attic potter during two or three centuries, while he fashions on his wheel vases of this type. He will later make them smalles to be better suited to the needs of commerce and the household, when instead of placing amphoras on tombs as s steles, they will only serve to contain and transport the oil and wine of Attica; but he will retain their beautiful proportions and elegant curves already given to them by the workman.

Note 1.p.79. L. Couve. Ephemeris. 1897. p.67-86, pls.V-VI.

[illegible]

field is necessarily more restricted. Here in a sort of panel is the image of a cock between two wide fringes. On the side [illegible] in each chariot stands a person holding a whip in the hand. [illegible] ore the first of the two chariots is a crouching lion with open jaws, that seems to bar the passage. There is further nothing here but the attitudes to indicate a hunting scene. The group is purely decorative. Hundreds of monuments that could be taken by chance in the products of the different schools of Greek c ceramics show the pleasure found then in the representation of [illegible] does not enjoy less favor.

[illegible] that quality of origin already mentioned on other vases of the same family. In one zone of oblique zigzags serves to ornament the mouth and is repeated toward the bottom of the vase, if an angle fret forms a band below the principal painting, if this [illegible] spiral between palmettes. There are lanceolate leaves on the front edges of the handles. More slender ones are on the rounded shoulder. Likewise they are in two stories near the foot. [illegible] to know how to draw the figure. His lion is doubtless copied [illegible] he has known how to give an correct accent to certain parts of the image, to the indication of the muscles of the shoulder and of the leg, especially to those of the paws well placed flat on the ground. A conventional arrangement is that of the [illegible] and legs; but still long in Ionia as at Corinth and Athens, t this entirely schematic mode of representation is not sacri[illegible].

On the only side exposed to the view of the passes, the plan of the decoration is tha. already described on more than one occasion. The principal subject is developed on a little more than half the body. On the neck is a second painting, whose l field is necessarily more restricted. Heri in a sort of panel is the image of a cock between two wide fringes. On the side of the body are two chariots, each harnessed with two horses, in each chariot stands a person holding a whip in the hand. One of them is bearded and the other beardless (Fig. 71). Before the first of the two chariots is a crouchiug lion with open jaws, that seems to bar the passage. There is further nothing here but the attitudes to indicate a hunting scene. The group is purely decorative. Hundreds of monuments that could be taken by chance in the products of the different schools of Greek c ceramics show the pleasure found then in the representation of chariots racing or walking slowly. The exotic type of the lion does not enjoy less favor.

As for the ornaments enclosing the figures, there is felt t that duality of origin already mentioned on other vases of the same family. If one zone of oblique zigzags serves to ornament the mouth and is repeated toward the bottom of the vase, if an ample fret forms a band below the principal painting, if this rectangles and triangles are also scattered in the field that they occupy without obstructing, from another source came those motives that here most strike the eye' the rosette, fringe, s spiral between palmatiums. There are lanceolate leaves on the front edges of the handles. More slender ones are on the rounded shoulder. Likewise they are in two stories near the foot. In this arrangement is felt a very sober and refined taste, t that of a decorator very sure of his means. This artist begins to know how to draw the figure. His lion is doubtless copied from some foreign model; but this model has been coosen and he has known how to give ea correct accent to certain parts of the image, to the indication of the muscles of the shoulder and of the leg, especially to those of the paws well placed flat on the ground. A conventional arrangement is that of the two horses, one of them covering the other so well, that only the head of the second is seen, witt the outline of the breast and legs; but still long in Ionia as at Corinth and Athens, t this entirely schematic mode of representation is not shocking.

There is further already precision in the drawing of the elongated heads, thin legs and firm hoofs. The pose of the drivers of the chariots does not lack ease; but where the painter shows well what he is capable of doing, when he works freely from a living model, is in the image of the cock. That is well placed, well grown and of proud appearance.[1]

Note 1.p.82. I shall mention only from memory two vases sometimes proposed to be added to this series of protoattic, the vase signed by Aristonoos or Aristonothos (Walters, History of Ancient pottery, Vol. I, pa 297) and the vase of the warriors of Mycenae (Histoire de l'Art, vol. VI, Figs 497-498). The attribution of these pieces to Attic industry leads to serious objections. The first was found at caere in Etruria, and the second in Argolis. Now the vasesto which they were compared all came from Attic cemeteries. They seemed to date from the time when the products of Athenian industry were not yet exported to foreigners. The vase of Aristonoos is signed and no signature has been found on any protoattic vase. Finally, in the presentation of the two scenes represented there, there is a search for the picturesque detail, that would rather make one think of some Ionian workshop. As for the vase of Mycenae, t the handle with the water birds painted on its base indeed presents a curious analogy to that of the cratera of the Dipylon, (Histoire de l'Art, vol. VII, Fig. 49); butnowhere in Attic p paintings is found the very peculiar form of the helmet by which the warriors there are covered. No more than on the vase of Aristonoos is seen scattered in the field those linear ornaments, which the Attic decorator liked to scatter there after the 7 th century. Doubtless men wished to make too old the cratera found at Mycenae; but why not admit that it was made in Argolis itself at nearly the time when were made at Athens the vases which we are studying? The vase of Aristonoos was reproduced in Wiener Vorlegeblätter. 1888. Pl. I, and in part in Rayet-Collignon, Fig. 22. Potties (Catalogue, p.560-561) does not decide. The last archaeologist that considered it, Ducati, believed it made at Caere itself after Attic models (Melanges d'archeologie et d'Historie, etc. Vol. XXXI. 1911. p. 33-74, Pls. I-III). Furtwängler inclines to attribute an Argive origin to the two vases in question (Berl. Phil. Woch. 1895, p. 200-202). The excavations of the Heraeum of Argos have yielded no-

nothing to confirm this conjecture.

With vases such as this amphora and that of Nessos, we have come to the end of the period in which the Attic potter, after having exhausted the entire series of motives that could supply him with these combinations of lines and points, began to attempt to make an increasing part of his repertory of the different types of the living form. In the course of this period, the Athenian potters did not cease to give multiple proofs of a singular openness of mind, of a curiosity greatly aroused and always ready to profit by all suggestions that could bring them models from outside. Thus they have hesitated for the heads and nudes of their figures between the method of line drawing on a light ground, that Ionian painters had inherited from Mycenaean painters, and that of opaque silhouettes, which tradition had left to them from the painters of the Dipylon. They seem to h have come to the latter with the most recent vases of this series.

During the entire time that this effort lasted, the decorator tried to make his fingers more flexible, having been stiffened by the too long habit of the geometric style. For him the progress, whose steps we have found, consisted especially in that gradual suppling of the hand. That as the workman became conscious of it led him to the taste for attacking the living form, that of the plant, animal and of man. Henceforth to make the most beautiful place for the figures, that he wished to derive from the most interesting types of organic life, he imposed on himself evermore the restriction of the part given to linear ornaments, to relieve the field from them, to reserve them for the panels in which therewould be distributed his persons and his floral motives. In utilizing all disposable surfaces, he thus comes to obtain large spaces in which, profiting skilfully by examples given him by the sculptor and painter, he represented scenes of the real life of the Greek people, and more freely still, scenes taken from the most popular episodes of those beautiful tales in which youthful Greece sought and believed that it read all the history of its past.

The Attic ceramist thus seems about this time entirely occupied in conquering his independence, in loosing successively all bonds of tradition connecting him with his ancestors, the potters of the age of the tombs of the Dipylon; but even when he seemed most devoted to this task, he remained in certain

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cate. to fashion vases 5.6 ft. high like the amphora of the S
Piraeus, and 5.25 ft. as that of Knossos.[1] the making and firing
of pieces of such dimensions presented difficulties over which
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sides of the heritage were certain linear motives employed for
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into several bands with coloring and height subordinated to
the position that each occupied on the vase. As if to give more
apparent solidity to these parts of the whole, the foot and s
sometimes the neck of the vase were entirely covered by a bril-
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ghtness varied according to the place assigned to them by the
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symmetrical arrangement recalls in certain respects that of a
Greek edifice. From one part to another, from bottom to top is
the same succession of bands parallel to the ground. What on
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the surfaces of the temple are fillets, hollows and cymas, mo-
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scrolls of flowers or of leaves. Between them on the vase, as
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to those on the same building extending between the plinth
the substructure and the entablature, then on that are to
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ental zones on vases of all forms.
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the attic potter thus retained in the main lines of their d-
oration the permanent impression of the primary idea of an

respects the cont nuator of those distant predecessors. From them he had learned to choose well his clay and to work it with care, to fashion vases 3.6 ft. high like the amphora of the B Piraeus, and 3.24 ft. as that of Nessos.[1] the making and firing of pieces of such dimensions presented difficulties over which only rare professional skill could triumph. What he still retained of the heritage were certain linear motives employed for enclosing these paintings; but it was especially the general arrangement of the decoration, an arrangement characterized by the instinct of a rhythm, that made one think of that in architecture. This is the method of dividing the visible surface into several bands with coloring and height subordinated to t the position that each occupied on the vase. As if to give more apparent solidity to these parts of the whole, the foot and s sometimes the neck of the vase were entirely covered by a brilliant black glaze. Elsewhere on the contrary, the band was enlarged, and to make it ready to receive the figures, it retained the light tone of the clay. Between the spaces so reserved extended narrower bands with ornaments whose amplitude and lightness varied according to the place assigned to them by the brush. Sometimes elsewhere on the body and almost always on the neck, they were cut by vertical lines. In its main lines this symmetrical arrangement recalls in certain respects that of a Greek edifice. From one part to another, from bottom to top is the same succession of bands parallel to the ground. What on the vase would correspond to the moulded projections drawn on the surfaces of the temple are fillets, hollows and cymas, would be the current motives, such as fringes, frets, posts and scrolls of flowers or of leaves. Between them on the neck, shoulder and body, open fields more or less spacious, comparable to those on the same building extendind between the plinth of the substructure and the entablature, then on that are formed below the cornice by the broad bands of the architrave and frieze. Not without reason have men compared to the metopes of the Doric frieze the panels of the neck, and thus by tracing vertical bars, the brush has sometimes arranged in the horizontal zones on vases op all forms.

If in the course of this period and even later, the works of the Attic potter thus retained in the main lines of their decoration the permanent impression of the primary idea of art by

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gave to renew its repertory and to enlarge its styles, were the
examples that came to it from outside. When it was tired of the
abstractions of geometry, it did not go at once to study nature.
When that began to reveal to him and to make him feel its attr-
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tionalizes. Oriental fabrics and other objects of luxury taste
in Egypt, Phoenicia or [illegible], certainly had their part in t
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of taste and this initiation into the procedures of a superior
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were advanced in their evolution, that belongs the principal
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The workshops of Athens then suffered a twofold influence,
those of the workshops of Ionia and of Corinth. According to
all appearance, there was borrowed from them the method of in-
cision, which the potters of the islands certainly practised v
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inscriptions placed near the heads of persons. While they liv-
ed on their own ground, the ceramists of Ionia neither [illegible]
engraved line nor explanatory legends. They employed these [illegible]
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fell into the common domain. Much before that time, Attic ind-
ustry had borrowed them from its neighbors at Corinth; but [illegible]
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it commenced to clear the fields of these vases, this was not
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the Corinthian decorator to multiply and to crowd against each
other. The heaviness and [illegible] of these forms did not please
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with the figures; but what he still persisted in scattering [illegible]
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whose elements were supplied by the leaf and flower, light ro-
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which were inspired their predecessors, which led it in the p past to renew its repertory and to enlarge its styles, were the examples that came to it from outside. When it was tired of the abstractions of geometry, it did not go at once to study nature. When that began to reveal to him and to make him feel its attraction, this was by the intermediary of actual products, wherea it only appeared as interpreted by the artist, already conventionalized. Oriental fabrics and other objects of luxury made in Egypt, Phoenicia or Chaldea, certainly had their part in t this awakening of the feeling of life; but in this education of taste and this initiation into the procedures of a superior industry, it is again to the ceramics of other Greek tribes, more advanced in their evolution, that belongs the principal role, that having the most beneficent efficiency.

The workshops of Athens then suffered a twofold influence, those of the workshops of Ionia and of Corinth. According to all appearance, there was borrowed from them the method of inision, which the potters of the isthmus certainly practised v very early. This was also where they obtained the taste for inscriptions placed near the heads of persons. While they lived on their own ground, the ceramists of Ionia neither used the engraved line nor explanatory legends. They employed these two procedures only later, when the frequency of exchange made them fall into the common domain. Much before that time, Attic industry had borrowed them from its neighbors at Corinth; but this is all that it seems to have taken from the same source. When it commenced to clear the fields of these vases, this was not to replace there the motives left it by the potters of the Dipylon, those great rosettes in violent tones, which it pleased the Corinthian decorator to multiply and to crowd against each other. The heaviness and heaping of these forms did not please Attic taste. The painter did not yet leave all the ground free around the images, as he would do at another time for vases w with red figures; but what he still persisted in scattering in those spaces with increasing discretion, with some intersections of straight lines that seem the crumbs of geometric ornament, were motives of an entirely different character, such as simple spirals or spirals enclosed by composite palmatiums, w whose elements were supplied by the leaf and flower, light rosettes, whose quite distant petals recall those of the corolla

of daisies. All these ornaments are takeo from the repertory of Ionian ceramics. Is there anything more truly Ionic than t this stem on the amphora of the Piraeus (Fig. 70) rising with its wavy scrolls and the flowers that it bears, between the legs of one of two horses of the chariot? Entirely Ionian also, although this arrangement was then imitated and adopted everywhere, those lanceolate leaves similar to those of the laurel or olive, from which the vase seems to rise as from a basket of foliage, and which also sometimes in a double row with points turned down, surround the shoulder with a crown that falls and lies on the body (Fig. 70). Also Ionic is the fringe, dear to the Assyrian ornamentist. Ionian are those lotus flowers and buds that the ceramists of Miletus and Samos sought in Egypt to string them in garlands around the feet and necks of their vases (Fig. 69). From the same masters the Attic painter learned to draw in line on a light ground the heads and nudes of his animals and persons. No more than the opaque silhouettes of the figures of the Dipylon, it was not Corinthian ceramics that could suggest to it the idea of making a trial of this method. The brush of the Corinthian ceramists always laid one tone, black, red or white, within its contours.

The procedure inquestion had already been employed in a little different fashion by the Mycenaean painter. He did not like to cover the entire interior of the outline of his figures with a flat tone; but if he left in reserve a head or a wing, he f filled the rest of the body with parallel hatchings, as if to mark well that there was a thick layer of resistant material. He shaded but did not color.[1] The Ionian painter more frankly opposed the parts left clear to the tinted parts, and this was also done by certain of the protoattic ceramists. Then the latter did not take as models vases that escaped the wreck of the old Achaian civilization. They had applied this method as it had been resumed anf modified by the potters of Ionia. It has been desired to find in the decoration of the vases more than one motive which we have already found under the brush of the potters of Argolis and of Crete; but in our opinion, it was by the intermediary of Ionian industry that all these motives, l like the method of line drawing, came to the knowledge of Attic painters and entered their repertory. That the Greek tribes w which established themselves in Asia Minor after the Dorian in-

invasion carried with them traditions and the taste of Mycenaean art, what they had retained of it in the first creations of their brilliant genius, we have had more then one occasion to state. On the contrary, if there were a country where the geometric style had triumphed without contest, and seems suppressed in the decoration without recovery, this was indeed Attica. I know no monuments that in their entire charcater differ more profoundly from each other than a Mycenean vase and a vase of the Dipylon. In what subterranean channels was concealed in Attica during a century and a half the generous vein of the imagination of the artists of the prehistoric age, to suddenly appear after that long disappearance to gush from the surface of the ground by some inexplicable miracle, and to fertilize there a dried up land? The other hypothesis is far more satisfactory; when the Attic master went to the school of the Ionian masters, he took all from them in block; he received from them all at once what they had inherited from Mycenaean civilization, and what their inventive minds had added to this first fund of ideas and motives.

Note 1.p.87. Histoire de l'Art. Vol. VI. Figs. 465, 467, 474, 486, 489, 495, 496.

Then to the painters of Ionia, those of Athens in this renewal owed the examples and suggestions which seconded them in their effort. The excavations begun on the Acropolis in 1880 confirmed the justice of the conclusions to which we led on this point the study of the decoration of vases. There were gathered with care the remains of the smattered pottery in the rubbish, which represented the layer of ruins created by the destruction of the edifices burned by the Persians in 480. Men have since applied themselves to examine and classify all these fragments, and here is what has resulted; the fragments of Corinthian vessels were only found there in very small number, while there were found in much greater quantity the fragments of vases similar to those of Rhodes anf of Naucratis.[1]

Note 1.p.88. B. Gräf. Ueber die allgemeinen Ergebnisse der Vasenfunde von der Akropolen zu Athen.(Jahrb. 1893. Arch. Anz. p. 13-19) p. 18). B. Gräf. Die antiken Vasen von der Akropole zu Athen, etc. with P. Hartwig, P. Wolters, R. Zahn, published by B. Gräf. 1909-1911. For Corinthian vases, nos. 415-449, Pl.

XV. From the so-called Miletan vases, 450-475; Pls. XV, XVI, XXII, XXIII, XXIV. The fragments of Ionian vases collected there seem to have belonged to vases more important than those representing Corinthian ceramics, and there are certain nos. of the description, notably No. 466, that correspond to an entire group of fragments, which seem to come from the same cup. (Pl. XXII).

A last question is proposed concerning the vases described above. What date is to be assigned them? When began and ended the geometric style, the work and essays that they represent? How long was that effort prolonged before ending in the adoption of a technics, that of vases with black figures and incised lines, on which harmony existed for nearly a century between all the workshops of Athens? This can only refer to an approximate date. None of these vases offers an inscription or image that permits the establishment of a synchronism between the work of art and known persons or events. Yet here are some indications to be noticed.

According to the Homerci description of the shield of Achilles and from that of the shield of Hercules attributed to Hesiod, from the time when these poems were composed during the 9 th and 8 th centuries, the artist knew but a single mode of covering a surface of some extent. The arrangement that he adopted was always that whose modeling had been supplied to him by the Phoenician cups of bronze and of silver, the division into parallel circular zones on which the figures followed in files on the entire length of the band. This traditional cup still persists in the most ancient Ionian and Corinthian vases; it dominates on the most recent vases of the Dipylon, on those which complete the series; but here is what appears on several of our proattic vases, another mode of distribution of the images. The parallel bands still extend in continuous figures entirely around the shoulder and the body; but there are on the neck one or more figures enclosed within a firm panel. Even sometimes the bands of the body are cut by frets or by other ornaments which divide it into several paintings. Men have desired to find a relation between this system of decoration and the part taken about the end of the 7 th century by the lyric poets like Stesichore, who chose certain episodes in the long tales of the epic poems to treat them separately.[1] Perhaps th-

there is some subtlety in the comparison that men have that a [illegible]
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in panels is that adopted for one of the most celebrated monu-
ments of archaic Greek art, the coffer of Cypselos; now about
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ted at Olympia this masterpiece of contemporary casters, in mem-
ory of the founder of the dynasty. There appears reason to at-
tribute nearly the same age to the vases where Attic potters
in their decoration do their part on a new plan by this mode
of paintings detached from the entirety.

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For a stronger reason should one in this investigation take
great account of another fact, of these legends which appear
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the sole inscription so far furnished by this ceramics is on a
jug. That linear decoration found at Athens, a demeter, from
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siac festival or in a feast, after some joyous defiance ut-
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be very much later than the vase on which it was placed. That
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stage. An uncertain hand hastened to engrave with a point the
formula, that would make its possession a title of honor for
one of the competitors. The only inscriptions necessarily con-
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traced on the clay before firing and by the same brush to which
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protoattic vases does one begin to find these painted inscrip-
tions, that will soon abound on vases with black figures. Also
in signatures.[1] We have there only names of persons. But the
presence of these on two pieces of this series suffices to
prove, that henceforth among tradesmen like potters and their
assistants, the writing in current use was employed. On the
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stone, bronze or any other material, thought to be earlier [illegible]

there is some subtlety in the comparison that men have thus a attempted to establish between the procedures of plastics and of poetry; but what is more significant is, that this division in panels is that adopted for one of the most celebrated monuments of archaic Greek art, the coffer of Cypselos; now about the year 600, rather before than after, the Cypselids consecrated at Olympia this masterpiece of contemporary chasers in memory of the founder of the dynasty. There appears reason to attribute nearly the same age to the vases where Attic potters in their decoration do their part on a new plan by this mode of paintings detached from the entirety.

Note 1.p.89. H. Brunn. Griechische Kunstgeschichte. I.p.170-1.

For a stronger reason should one in this investigation take great account of another fact, of these legends which appear for the first time with two of our vases in the ceramics of Athens. On the vases of the geomtric style is nothing similar. The sole inscription so far furnished by this ceramics is on a jug. That linear decoration found at Athens, a nemeter, from which it results that the ewer must have been given as a prize, doubtless filled with wine, to him who danced best in a Dionysiac festival or in a feast, after some joyous definance uttered by one of the guests.[2] But this text is scratched on and may be very much later than the vase on which it was placed. That was preserved in a temple or a house of an Eupatrid; perhaps this air of venerable antiquity caused it to be chosen as a s stake. An uncertain hand hastende to engrave with a point the formula, that would make its possession a title of honor for one of the competitors. The only inscriptions necessarily contemporaneous with the vase on which they are read, are those traced on the clay before firing and by the same brush to which is due the rest of the decoration. Now only on the so-called protoattic vases does one begin to find these painted inscriptions, that will soon abound on vases with black figures. Also in signatures.[1] We have there only names of persons. But the presence of these on two pieces of this series suffices to prove, that henceforth among tradesmen like potters and their assistants, the writing in current use was employed. On the o other hand, no Greek inscriptions have yet been discovered on stone, bronze or any other material, thought to be earlier than

the second half of the 7 th century. One of the most [illegible]
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between 590 and 600 these adventurers engraved it on the legs
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into the upper valley of the Nile. The most competent epigraph-
ists are agreed in dating at the end of the same century the
texts discovered at [illegible] Greece, that have the most marked
archaic character in the forms of the language and especially
by those of the letters.[2]

Note 2.p.39. Athenaion. 1880. Supplement to the first part.
[illegible]
of an ancient vase in a family. Among the fragments of vases,
that were broken in honor of the dead on the day of the funer-
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amporaneous with the cattle, have been found those of a great
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8 th century (Histoire de l'Art. Vol. VIII, p. 87).

Note 1.p.90. One might be tempted to carry back to that per-
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Museum, No. 139, pl. XXVI); but it seems to Pottier to be rath-
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lieve it to be earlier than the 8 th century.(Catalogue,p.551).
[illegible]
11-14. It is probable that, since the Thera alphabet is near
[illegible]
the 8 th century; but a certain time was necessary for the art
of writing to extend in continental Greece.

We also have another reason to think that none of the Vases
described under the name of [illegible] is later than the end
of the 7 th century or the first years of the 6 th; this is
because of these vases some were found in Attica or in the is-
land of Aegina quite near. None of them came from the cemeteri-
es of Sicily or of Italy. These vases then came from the [illegible]

the second half of the 7 th century. One of the most ancient now possessed is that of the Ionian mercenaries of Psammeticus; between 650 and 611 these adventurers engraved it on the legs of a colossus of Ipsambul to perpetuate the memory of the expedition, that had taken them so far from their native countrn into the upper valley of the Nile. The most competent epigraphists are agreed in dating at the end of the same century the texts discovered in European Greece, that have the most marked archaic character in the forms of the language and especially by those of the letters.[2]

Note 2.p.89. Athenaion. 1880. Supplement to the first part. Furtwängler. Zwei Thongefasse aus Athen. (Athen. Mitt. 1881. p.106-118, with a note by Kirchhoff). Studnicza. Die älteste attische Inschrift. (Athen. Mitt. 1892. p.225-230). The excavations made in the tumulus containing the ashes of the dead at Marathon have furnished a curious example of the preservation of an ancient vase in a family. Among the fragments of vases, that were broken in honor of the dead on the day of the funerals, with the fragments of pieces that all appear nearly contemporaneous with the battle, have been found those of a great Corinthian amphora that cannot be later than the middle of the 8 th century (Histoire de l'Art. Vol. VIII, p. 87).

Note 1.p.90. One might be tempted to carry back to that period the little cup signed by Oikopheles (P. Gardner. Ashmolean museum, No. 189, pl. XXVI); but it seems to Pottier to be rather of a careless style than truly archaic, and he does not believe it to be earlier than the 6 th century.(Catalogue,p.561).

Note 2.p.90. S. Reinach. Traite d'epigraphia grecque, p. 7, 11-14. It is probable that, since the Thera alphabet is near the Phoenician alphabet, certain funerary inscriptions of that island are much more ancient. perhaps some date back in even the 8 th century; but a certain time was necessary for the use of writing to extend in continental Greece.

We also have another reason to think that none of the Vases described under the name of protoattic is later than the end of the 7 th century or the first years of the 6 th; this is because of these vases some were found in Attica or in the island of Egina quite near. None of them came from the cemeteries of Sicily or of Italy. These vases then date from the time

when Athens, that had never yet started an impulse of genius, led an isolated and sedentary life, while the initiative of progress and of invention and technics as well as that of colonial enterprises belonged to cities that Athens will eclipse later, to the rich cities of Ionia, Corinth, Chalcis and Egina. When its potters fashioned these vases, Athens still was retired and as if enclosed in itself. It will shake off this half slumber only on the day when the wise laws of Solon shall have ended its internal troubles, and will entirely awake about the middle of the 6 th century under the intelligent rule of Pisistratus and his sons. Its potters profited by the models offered them by statuary and painting and commenced to produce works, that the elegance of their forms, the richness and variety of their decoration caused them to be sought for. Athenu still had neither a commercial nor a war navy, and will not then export at this time the products of its Ceramicos; but at this time the ships of the Eginetans, Chalcidians and Corinthians, and perhaps even those of the Etruscans will come to Phalerum to load these vases to carry them away to place them in Egypt, Sicily and Italy.

Here then under the reserve caused by the inaccuracy of these data, how could be established the chronology of this history of the progress of the ceramics of Athens. During the course of the 8 th century the geometric style reached its climax and produced those of its works best representing it by the complexity and ingenuity of the combinations that it had imagined. It had thus attained its limit and demonstrated its final importance. This then ended by being vaguely evident to the ceramists. Their style then commenced by relaxing as if to soften and become animated. From the last years of the century and the first of the following one dated the vases on which abruptly appear sometimes in an unexpected and awkward way, among the slim figures of paintings dear to the potters of the Dipylon, the wild beast and winged monsters of Asian ornamentation. During the 7 th century, led to the conquest of a freer and more living art by the examples given them by the vases imported from Corinth and ionia, they courageously labored to create a style for themselves with a repertory properly their own. In the course of this prolonged effort, they attempted various procedures which they saw applied in the models that inspired them.

At the end of the century their choice was made. With the line drawing on a light ground, they had found the method that would later triumph on vases with red figures; but then did not stop there, they decided for the opaque silhouette, varying its appearance by the use of red and white retouches. The reign of vases with black figures opens about the year 600. During about three fourths of a century, Athens fashions by thousands and distributes in the entire Greek world, vases on which the decoration is still of an archaic appearance by what is conventional in the drawing of the images, but which by the nobility of their forms and by the entire finish of the execution already bear witness to a rare mastery, and are completed works in their way.

Chapter XXV. ATTIC VASES WITH BLACK FIGURES.

1. Vases with circular zones. Attico-Corinthian Vases.

When one seeks to follow in its progressive evolution the m movement of an artthat is seen at first timid and awkward, but passes forward step by step toward the kind of perfection suited to the requirements for the work and the resources at command, he is always much embarrassed to make somewhere a division in the uninterrupted course of that history. The effort of Athenian ceramics was continued for one generation to another in the workshops, where from master to apprentice and very frequently from father to son was transmitted an entire equipment of models and cartoons with the secrets of the trade. For a n notable change to occur in the production of a workshop like an Athenian workshop, it was necessary to open a new workshop founded by an ambitious owner, who excited by innovations the desire of arousing the curiosity of the public by the superior quality and originality of the works furnished, and to thus c create a patronage at the expense od the workshops already known on the place.

Of these incidents that must inspire all the people of the working group in the two quarters called the interior and the exterior Ceramicos, we know nothing by the literature. In spite of the profit that the cit: drew from that industry and their talents, the potters were too small persons for history to register their deeds and acts. If in the long series of monuments that all appeared but do not date from the same time, one undertakes to trace lines of separation by ceans of which he will take account of the successive phases of the same development, this will be to vases alone that he must resort to establish these divisions. By careful examination of these vases and by minute comparisons, he will succeed in divining the moment when was produced one of those shocks, that gave the signal for a step, or better said, of a bound forward. One of those starts must have been produced at Athens about the year 600. By the critical study of the monumentr, we have been led by other historians of ceramics to state, that there are very sensible differences between the vases that we have called protoattic, between the anonymous vases of which the most ancient are connected with those of the Dipylon, and the vases with black fig-

figures which the makers had the honor of signing, and that d during an entire century will make the reputation and future of the Attic workshops. Without insisting on the quite approximate date, this permits us to mark a sort of frontier, that separates the period of preparation from that of the full flight in which its climax was attained by the form of art represented by the names of Ergotimos, Amasis, Exekias and Nicosthenes.

A first trait by which are distinguished from their predecessors the vases that seem to us by the character of the manufacture to form the beginning of the new series, is that unlike all the preceding, they were not found in Attica itself or in the provinces of Hellas adjoining Attica. They came from the cemeteries of Italy. Most of them were discovered at Caere in Etruria. It was this circumstance which brought them the singular name that the ceramographs wished to give them, who first occupied themselves with them. They proposed to call these amphoras Tyrrhenian or Tyrrhenian-Egyptian. Thew were called Tyrrhenian because they were collected in Tuscany, and because t they were believed to have been made in the same city in which they had served to equip the tomb. If they added the mention of Egypt, this was to define by that label the style of these vases, to indicate the place held in the decoration by motives borrowed from the art of Egypt and of Asia. Now there was no more reason to seek there the work of a Tuscan potter than on many other vases of a very different style, that likewise issued from the cemeteries of Etruria. As for these elements of oriental origin which play so great a part in the ornamentation of the painted vases of the archaic age, we have on more than one occasion have shown, that it was not by a single route and by a single intermediary, that these offered themselves to the artists of the West, when those aspired to free themselves from the dryness and poverty of the geometric style. There is then no motive for placing to the credit of the Egyptians alone the service thus rendered to the European ornamentist. The Etruscans had been merely the purchasers and distributors. As for t the workshop from which they issued, it can be named with certainty, and it is the same in stating what influences were exerted there on the potters, whose work they were. It is then difficult to understand why in the last study taking this group of vases as its subject, the author retained that name, while

admitting and proving that these vases were made in Greece.[1] He says that this is because no other is proposed than that in current use; but this has the grave fault of seeming to consecrate a twofold error. It is then preferable to renounce, once for all this deceptive label, and to seek for these vases another name that better indicates their character.

Note 1.p.95. H. Thiersch. Tyrrhenische Amphoren. Eine Studien zur der altattischen Vasenmalerei. 1899.

We know nothing of the migrations of the pottery that is the aim here, but we no less came to the conclusions here. Without being informed of their source, considering the amphoras on which it has been desired to impose the name that we have criticizedand avoided, it is perceived that the execution of the decoration is there characterized by certain peculiarities, which we have not observed on the vases of the same or different forms in which we have recognized the earlier products of the fabrication from which came the amphoras termed Tyrrhenian. For example, here again. Until then the Attic painters only employed white touches in certain cases to supplement incisions, tn indicate certain details by light retouches. White had been on,y a change.[2] In the series whose study ve are beginniug, an entirely different use is made of white. In the imitation of the Ionians and Corinthians, the painter employs white by broad touches for the drapery, the nude of the flesh, especially that of women. His palette is thus enriched and his decoration assumes a richer and more varied appearance.

Note 2.p.95. On these white retouches, some examples of which are already on the pottery nf the Dipylon, see Pottier,Cat.p.561.

There is further only one of the signs announcing the change that is preparing. In studying this group of vases, we shall see announced new types, both in composition and in drawing, the advance that will soon be accelerated, to stop only on the day when by the adoption of the light figure reserved on the black ground, a revolution will be accomplished in the art of the ceramic painter.

All concurs in proving, that from the Attic workshops came the vases to which rightly or wrongly it has been desired to attribute an Etruscan origin. The proof of this is made by the inscriptions traced by the brush on these vases. Those having a meaning are written in the Attic dialect, and which is often

the case, where are merely false legents, letters scattered o over the fields to amuse the eyes, these letters are still those of the alphabet then employed at Athens by engravers on b bronze, stone or marble. The evidence of these inscriptions is decisive by itself. Yet there is reason to recally various indications, that very properly confirm it. It is first a fact that the fragments of amphoras in this style have been collected in sufficiently great number in the rubbish on the Acropolis of Athens.[1] There is also the appearance presented to the eye by these vases. When they are surveyed, the color of the clay is seen to be modified, from those appearing most ancient to those seeming most recent. These are still very pale in the protoattic vases; it is still in general in the amphoras succeeding them; but already in some of those pieces it is warmer, and tends to take that beautiful tone of very dark yellowish orange or of a vivid red, that is admired in the vases with black figures of the best time. Finally, if the list of the m myths be made, which have furnished the subjects of their paintings for the decorators of these vases, it is found there that a certain myth not employed by the Ionian or Corinthian painters, but which on the other hand we shall see figure among the themes that the Attic painters of a later generation will treat with marked preference.[2] This is the case with a scene, the b birth of Athena, no trace of which have we found in the earlier ceramics. This idea was suggested to the Athenian artists by their devotion to the goddess, who since the distant age of Erechtheus, from the height on which she had her dwelling, watched over the city to which she had given her name. Those who first pleased themselves by representing the daughter of Zeus springing from the paternal head in clay before doing so on m marble on the pediments of their temples, adult and with spear in hand, beneath the eyes of all Olympus marvelling. We shall see this them reappear as many as four times.[1] The painter takes no less pleasure in representing the struggle against the Amazons sustained by Hercules and the heroic companions of his adventures. On about 70 vases referred to this series, on six are represented this battle.[2]

Note 1.p.96. B. Gräf. Die antike Vasen, etc. I. Nos. 472-582. Remains of great vases decorated by bands of animals mixed with

main land that each of those groups sought to extend itself; its true outlets were on the side next the sea. Seeing themselves menaced neithe by their neighbors in the inteeior nor by their sisters of the same race, those cities appear to have only commenced very late to surround themselves by stone walls; they did not consider the day when they would have to d defend themselves against the Lydians, they against the Persians. Miletus was fortified when the Lydians attacked it; but Herodotus does not state the sort of rampart, that compelled Alyattes and CRœsus to content themselves with devastating the fields and orchards of the Miletans.[1] The historians are more explicit for Phocea. When the Phoceans, after the fall of Sardis, had reason to fear the Persians,"they constructed around their city with great stones well joined," a wall that had several furlongs in length.[2] Phocea previously had only a wall of crude bricks, if it even possessed any enclosure. The author of the Odyssey seems to have represented to himself Ithaca, Pylos and Sparta as open cities; when he introduces Telemachus or Ulysses into them, there is no allusion to the gates that the visitor had to pass.

Note 1.p.77. Herodotus. I. 17.

Note 2.p.77. The some. I. 163.

Still there is more than one mention of fortified cities in the epic period. The city represented by Hephaestos on the shield of Achilles is enclosed by a wall, on the top of which are women, children and old men.[3] More than one city receives the epithet of walled, or rather the poet recalls that it is furnished with towers. The cities to which this character is thus attributed are, besides Troy and Scheria, Gortyne, Tiryns, Thebes of Boetia and Thebes of Cilicia, Lyrnessos, Calydon, the city of Curetes, Pleuron, Pheia in Elis.[1] The sole one of these cities in which may be preserved a wall certainly preceding H Homer is Tiryns, and one cannot doubt that the epithet refers to the Cyclopean masonry still existing today; but one cannot conclude that all the other cities so qualified had a wall as strong as that of Tiryns or built in the same fashion. Yet several of the cities to which attention is directed thus dated back in the primitive period; that is the case for Thebes and Gortyne. The Thebes of Cadmus and the Gortyne as a rival of C Cnossos might have had Cyclopean walls that disappeared later.

perhaps painters of frescos, in any case the ceramic painters which were first engaged in maintaining these traditions. They were pleased to present them to their fellow citizens in paintings that flattered their patriotic vanity, and when these v vases took the route to Italy related to strangers, that the Athenian people had before others been the champions of Greece, that it had first been able to defend it against the attcak of the barbarians of Asia. The images of these liberating combats unceasingly appeared on Attic vases about the end of the 6 th century. Thus soon afterwards, the emotions and the victories of the two Median wars did not fail to give to those tales a renewal of popularity.

Note 3.p.97. The combat of Greeks and Amazons is not without an example. Corinth. (De Ridder. Revue des universities du Midi. 1896. p. 385).

Cultivated minds in Greece, with very rare exceptions, could not clearly distinguish fable from history. As for the multitude, it never had a suspicion of any difference to be made in that material. Thus after the days of Marathon and Platea, it was pleased to compare the perils from which it had just escaped to those run by its ancestory, the prowess of Miltiades a and of Themistocles to those of Hercules and of Theseus. These conceptions seem very naive to us; but what attests the empire that was exercised over the minds was even their persistence. A century after the battle of Salamis, Isocrates in his Panegyric praises the service which his native city rendered to Hellenic civilization, and emphasizes almost as much on the defeat of the Amazons as on the rout of the Persians. He speaks of t them in the same tone.2 Thus did also the orators to which are due the two funeral orations, one attributed to Lysias and the other to Demosthenes.[3] The old potters of the Ceramikos witt their still incorrect art already powerful, thus supplied the material of commonplace oratory to the writers, who will later celebrate the glory of Athens in wise and cadenced prose.

Note 2.p.98. Isocrates. Panegyric. Sections 68-70.

Note 3.p.98. Pseudo-Lysias. Epithapios. Setct. 4. Pseudo-Demosthenes. Epitaphios. Sect .8.

The birth of Athena and the battle of the Amazons are also not the only themes which the Attic ceramists appear to have

[illegible]

also some that to this day have been found neither in I[illegible]

ceremonies nor in Corinthian. These are the combat of the Cent-

aurs and Lapiths, the deliverance of Prometheus, [illegible]

[illegible]

the vengeance of [illegible], and perhaps the list is not complete.

[illegible]

treasury of myths, that by virtue of the epic poetry had become the common patrimony of all Hellenes, he began to create for himself a repertory into which entered new elements. In the [illegible] number of the scenes that he was first to represent on the [illegible]

[illegible]

their close relation to local cults, or by the satisfaction [illegible] given to the national vanity; but for others of these we have not the same reasons, and it is asked why they [illegible]

[illegible]

favor only [illegible]. The reason for this phenomenon has [illegible] ingeniously sought in the genius and custom of the Attic s[illegible]

[illegible]

[illegible], the taste that it will later manifest by the [illegible] of tragedy. Before the poet whom it offers the pathetic [illegible] the theatre, it will have demanded it from the arts of desi[illegible] by the character of the subjects that it there preferred, the ceramists will have been the precursors of Aeschylus, Sophocles and Euripides.[2]

[illegible]

We fear that this thesis may be an excess of subtlety. [illegible] the Attic soul had assumed equilibrium with the wisdom of S[illegible] before it had been stimulated and pushed to action by the [illegible]ly genius of Peisistratus, and especially before it had been roused and ennobled by the shock of the Median wars, we kn[illegible] nothing of it, so to speak. In most cases it would be a [illegible] labor to seek the reason for the success of a certain [illegible] of a painting at a certain time in the workshops of the [illegible] to bring it into fashion. It perhaps suffices that one [illegible]

first treated, at least so far as we can judge from the entirety of the vases that have reached us. Among the subjects that we shall find on Athenian vases with black figures, here are also some that to this day have been found neither in Ionian ceramics nor in Corinthnian. These are the combat of the Centaurs and Lapithes, the deliverance of Prometheus, Polyxena sacrificed on the tomb of Achilles, Niobe punished for her pride, the vengeance of Alcmaeon, and perhaps the list is not complete.[1]

Note 1.p.99. H. Thiersch. Tyrrhenische Amphoren, p. 27.

Thenceforth it is seen, that if the Attic ceramist frequently returns to the themes which his predecessor borrowed from the treasury of myths, that by virtue of the epoc poetry had become the common patrimony of all Hellenes, he began to create for himself a repertory into which entered new elements. In the n number of the scenes that he was first to represent on the sides of his vase, some are counted whose vogue is explained by their close relation to local cults, or by the satisfaction g given to the national vanity; but for others of these themes we have not the same resource, and it is asked why they had n not before them tempted decorators of clay, and why they found favor only at Athens. The reason for this phenomenon has been ingeniously sought in the depths and bottom of the Attic soul. it has been said, that this had henceforth a taste for strong emotions, the taste that it will later manifest by the creation of tragedy. Before the hour when it offers the pathetic to the theatre, it will have demanded it from the arts of design. By the character of the subjects that it there preferred, the ceramists will have been the precursors of Escnylus, Sophocles and Euripides.[2]

Note 2.p.99. H. Thiersch. "yrrhenische Amphoren, p. 28.

We fear much that there may be an excess of subtility. Before the Attic soul had assumed equilibrium with the wisdom of Solon, before it had been stimulated and pushed to action by the lively genius of Pisistratus, and especially before it had been r roused and ennobled by the shock of the Median wars, we know nothing of it, so to speak. In most cases it would be a useless labor to seek the reason for the success of a certain subject of a painting at a certain time in the workshops of the potters. To bring it into fashion, it perhaps sufficed that the idea of

asing and fitting it to the genre of their decoration hey [illegible] the major arts, that made a sensation in the city, a fresco just painted towards some portico, a series of figures in [illegible] the frieze of a temple or the field of the pediment.

With the group of vases by which Athenian manufacture [illegible] fortune of its workshops, the repertory of the painters who lent their son aso already acquired a certain originality in [illegible] the subject of their paintings; but for the general arrangem- [illegible] the painter is also aided much by the models offered him by t[illegible] much; he has not yet conquered full independence. This is [illegible] vases; hence they have been termed sometimes Attic-Ionian and sometimes Attic-Corinthian. We prefer the latter appellation [illegible] than that of Ionia. Doubtless one cannot refuse to see in certain details the stamp of Ionian taste. For example, there is a certain subject dear to Ionian painters but foreign to C[illegible] of the first Attic painters; this is the adventure of Troilos surprised by Achilles, of the combat fought around the corpse of this young man, with whose life was connected the fate of Troy, according to the oracle. The relation of affiliation seems only very feebly marked in the motives of ornament. We shall nowhere meet here certain motives that seem proper to the Ionian ornamentation, the net of cords with its knots, that appears fixed around the neck of a vase,[1] the crescents [illegible] [illegible] ads of alternating expanded flowers and lotus buds are very rare here.[3] There is found only on a single amphora those [illegible] the Ionian painter first thought of placing them there; but [illegible]

using and fitting it to the panels of their decoration may have been suggested to those artisans by the sight of some work of the major arts, that made a sensation in the city, a fresco j just painted beneath some portico, a series of figures in low or high relief just born under the chisel of a statuary to fill the frieze of a temple or the field of the pediment.

With the group of vases by which Athenian manufacture preluded an active and brilliant production, which will make the f fortune of its workshops, the repertory of the painters who lent their aod had already acquired a certain originality in what concerned the choice of myths, that supplied them with the subject of their paintings; but for the general arrangement of the decoration and of the motives of the ornamentation, the painter is also aided much by the models offered him by the earlier ceramics. There are numerous reminiscences; he imitates much; he has not yet conquered full independence. This is stated by all historians that have occupied themselves with these vases; hence they have been termed sometimes Attic-Ionian and sometimes Attic-Corinthian. We prefer the latter appellation. The influence of Corinth, it seems to us, is more apparent here than that of Ionia. Doubtless one cannot refuse to see here in certain details the stamp of Ionian taste. For example, there is a certain subject dear to Ionian painters but foreigo to C Corinthian ceramics, which frequently returns beneath the brush of the first Attic painters; this is the adventure of Troilos surprised by Achilles, of the compat fought around the corpse of this young man, with whose life was connected the fate of Troy, according to the oracle. The relation of Affiliation seems only very feebly marked in the motives of ornament. We shall nowhere meet here certain motives that seem proper to the Ionian ornamentatist, the net of cords with its knots, that appears fixed around the neck of a vase,[1] the crescents pressed against each other at the lower part of the body, etc.[2] Garlands of alternating expanded flowers and lotus buds are very r rare here.[3] There is found only on a single amphora those crowns of ivy and branches of myrtle or of laurel to which the Ionian brush gave so much grace.[1] As for the pointed leaves that radiate around the foot of the amphora, it appears that the Ionian painter first thought of placing them there; but the

motive seemed so very appropriate to the place thus given it [illegible] that all ceramists of Greece hastened to adopt it. The Attic potter did not need to seek it in Ionia; he also found it at [illegible] chalcis offered to him numerous variants of the motive, which [illegible] Alto ornament where the flowers of the lotus are connected by the flexible stems of large palmettes with leaves expanding [illegible] (Fig. 79).

Note 1. [illegible] Vol. IX. p. [illegible] 37, fig. 152.

Note 2. p. 102. The same. Fig. 225.

Note 3. p. 100. On all the rich series of amphoras of this type possessed by the Louvre, I only find this garland once.

Note 1. p. 101. On an amphora at Florence, Inghirami. Vasi Fittile. Vol. IV, pl. 300. For this ornament in Ionia, see Histo- [illegible]

The Attic potter to whom we owe these amphoras certainly [illegible] [illegible] one example of this division, but the Ionian potter uses this arrangement only in his earliest works, those where he has confined to imitate the tapestries and embroideries of the Orient, and did not yet give any place to the human figure.[2] When [illegible] field of his vases scenes borrowed from the myth or real life, [illegible] surface disposable usually without adding anything but ornaments [illegible] and flowers, the caprice of leaves and spreading of palmettes. [illegible] [illegible] with vases whose decoration resembles in nearly all parts that of Rhodian ceramics, except that the execution of the figures is coarser.[2] At Corinth as at Rhodes, from [illegible]

motive seemed so very appropriate to the place thus given to it, that all ceramists of Greece hastende to adopt it. The Attic potter did not need to seek it in Ionia; he also found it at Chalcis and at Corinth. Likewise the amphores and hydrias of Chalcis offered to him numerous variants of the motive, which served him to decorate the neck of nearly all his amphoras, with ornament where the flowers of the lotus are connected by the flexible stems of large palmatiums with leaves expanding in the form of a fan (Fig. 72).

Note 1.p.100. Histoire de l'Art. Vol. IX. p. 381-382, 504, 507, Fig. 189.

Note 2.p.100. The same. Fig. 225.

Note 3.p.100. On all the rich series of amphoras of this type possessed by the Louvre, I only find this garland once.

Note 1.p.101. On an amphora at Florence, Inghirami. Vasi fittile. Vol. IV, pl. 300. For this ornament in Ionia, see Histoire de l'Art. Vol. IX, Figs. 253, 255.

The Attic potter to whom we owe these amphoras certainly had under his eyes Ionian vases and Chalcidian vases; but they were especially inspired by other models. The mode taken by them had been suggested to them rather by the works of Corinthian fabrication. They had borrowed from those as a principle of their decoration this division in superposed zones, that characterizes all amphoras of the so-called Tyrrhenian type. It is true that the ceramics of Rhodes has furnished us with more than o one example of this division, but the Ionian potter used this arrangement only in his earliest works, those where he was contented to imitate the tapestries and embroideries of the Orient, and did not yet give any place to the human figure.[2] When he had conceived higher ambitions, and desired to insert in the field of his vases scenes borrowed from the myth or real life, he devoted to the representation of these scenes nearly all s surface disposable usually without adding anything but geometric or plant ornament, frets, stars, fringes, garlands of buds and flowers, the caprice of leaves and spreading of palmatiums.[1] It was not the same at Corinth. There also the Corinthian potter began with vases whose decoration resembles in nearly all parts that of Rhodian oenochoes, except that the execution of the images is coarser.[2] At Corinth as at Rhodes, from the neckx to the foot of the vase, these are only parallel zones on which

file real or factitious animals, mixed with sphynxes and sirens; but there as soon as the painter has resolved to ornament his vase by paintings, whose subjects he either takes from the scenes daily presented to his eyes or from mythology, he separates himself from the Ionian decorator. He does not decide to renounce the files of animals. He always uses this motive to fill the entire lower part of the body. Above and at top is placed has painting, whatever the subject.[3]

Note 2.p.101. Histoire de l'Art. Vol. IX. Figs. 212,223,224.

Note 1.p.102. The same. Figs. 233, 250, 253, 270, 272.

Note 2.p.102. The same. Figs. 304, 322.

Note 3.p.102. The same. Figs. 305, 318. Louvre. Hall E, 623, 627, 628, 629, 630, 633, 634, 635, 636.

The Attic potter whose work is described here proceeds in the same manner. A motive very convenient in use was these files of animals, of which so many variants were offered by Corinthian ceramics. The potter then commenced by multiplying the bands filled by these images. On those of his vases that one is inclined to regard as most ancient, zoomorphic ornament occupies the greater part of the field. It even fills three bands and only leaves a very restricted place for the painting, whose short persons are crowded against each other on the narrow band extending beneath the neck. It is so on an amphora where the painting represents Dionysos in the midst of the Menads (Fig. 73). Elsewhere the number of these bands with images of animals is reduced to two (Fig. 72), and then to one. The painting assumes more importance. The painter has reserved at least two thirds of the surface to distribute there persons of higher stature and spaced more apart. This is the case for an amphora on which he has placed Hercules on combat with the Amazons.((Fig. 74). The arrangement is then entirely similar to that of Corinthian vases of the same shape.

It is further not only by the entirety of the arrangement t that this Attic pottery recalls Corinthian pottery and appears to be connected with it. Here is another trait of resemblance, no less significant. Ionian ceramists, so far ar then worked only for local patrons, never wrote on the claw of their vases. we have found inscriptions in only very small number on merely the most recent vases, credited by us to Ionian workshops, on those dating from a time when the master potters continuing

the tradition of these manufactures must have resolved to borrow some things from hri competions that they men in the markets of the West.[1]

Note 1.p.103. Histoire de l'Art. Vol. IX,p.465-466,555-557.

It is entirely different for the Coritnian potter. He set himself to decorate the clay when writing had already become in more current use than at the time when the potters of Miletus and of Rhodes had lighted their first kilns. a great exporter of painted pottery, he occupied himself in pleasing the p patrons which he sought and found on the coasts of the Mediterranean. He believed it pleasing to them to multiply these expplanatory legends, that aided them to seize the sense of the p paintings with which he decorated his vases.[2] Also the Attic potter, when in his turn he undertook to work for the foreign patron, hastened to imitate this loquacity of the Corinthian ceramics. He placed legends on nearly all his amphoras. When the care of decorating a piece was entrusted to a workman more illiterate than his comrades, instead of writing correctly the names of persons near their heads, he placed groups of letters meaning nothing. The chief no less sent the vase to Caere or Clusium. He believed that the Etruscan purchaser would not look too closely, that he would purchase and pay for the vase before attempting to decipher its legends.

Note 2.p.103. Histoire de l'Art. Vol. IX. p. 659-660.

In the workshops from which came our amphoras, they tried to place it in a measure to compete with Corinthian pottery in e even the markets where this had long been the master. There were made specimens of this pottery, which they tried to fashion in vases, which in appearance should keep very near the types, which had found favor in Italy among the rich patrons. This is almost a kind of counterfeiting. Here is a detail permitting us to seize in the act the effect which modeling exerted on the artisan inspired by it. The museum of Berlin possesses one of the amphoras called Tyrrhenian that represents the birth of Athena.[1] It is entirely covered by legends. The names of the gods present at the prodigy are written on the clay in letters of the Attic alphabet; but with these letters the brush of the scribe has mixed two signs proper to the Corinthian alphabet, the B for the epsilon, the Q which replaces the kappa.

this intrusion of Corinthian characters into the Attic alphabet was premeditated, or indeed without attaching any importance to it, did the workmen allowed themselves to throw on the clay those forms of letters, because they had on their tables a Corinthian vase on which they appeared to his eyes? It is difficult to say; but what is certain is that the presence of these letters in the legend concurs in giving the vase an appearance, that might at first sight attribute to it a different origin than the true one. [2]

Note 1.p.104. Furtwängler. Beschreibung der Vasensammlung in Antiquarium. No. 1704.

Note 2.p.104. What makes me believe in premeditation is, that in the two legends where they appear, these two Corinthian characters do not play any useful part. They merely double the Attic letter. In the name of Zeus, the B peecedes an E; in the epithet given to Hermes (Greek) the Q follows a K.

In these conditions it seems difficult to contest that the chiefs of the workshops to which are due the amphoras called Tyrrhenian proposed to create a pottery to appear as Corinthian, and could hope to replace it, because while exciting the curiosity of the purchases by the variety and novelty of its themes, it did not mislead ordinary patrons in Corinth. Further the r resemblance is not only in the general plan of the decoration and in the abundance of the legends. It is found also in the entire fabrication and in many peculiarities of the execution. As for the motives of pure ornament there, they are all found among those used by the Corinthian decorator. In those motives with primary data borrowed from the plant kingdom, here as at Corinth is a vague memory of the leaf, flower or fruit, from which came the first suggestion. As for the factitious types and the animals that the Attic potter caused to file on the m multiple zones of his decoration, those are nearly the same i images placed on those bands by the Corinthian painter. There is only lacking the griffins, for whom the Ionian painter had a marked preference,[1] and that are sometimes though very rarely found on Corinthian vases. In both series the siren and winged sphynx are great favorites. All the difference is that on the flesh and the wings, the Attic painter usually places white retouches where that of Corinth uses red. The fauna are alike

in both. Thus to take but one example, the panther has the [illegible] ed on its skin by the Ionian brush.[2] It is distinguished from the lion near it by the absence of the mane, by the more slender neck and the position of the head, always fronting the spectator.

Note 1.p.108. Historia de l'art. Vol. IX. Pl. XIX. Figs.228,229.

Note 2.p.108. The same. Pl. XX.

Same fidelity in the male and female figures of the two ceramics. On those of Attic amphoras with the most ancient ap- [illegible] than the comic scenes so frequently found there on Corinthian pottery, groups of warriors fighting in pairs, the curlesque [illegible] artist when the number of combatants is reduced to two. [illegible] deavors to evoke the memory of some popular myth. Thus he feels [illegible] ation. At the same time that even by the choice of the theme, the work shows a more marked effort of reflection and invention. [illegible] er and are more slender. Attic taste begins to appear and alre- [illegible] to give to the human form.

[illegible]

From one amphora to another is seen the progress made by the artist. He is seen to succeed in finding arrangements for setting in the scene the chosen theme, that are happier and clearer than those he had adopted. For example, here is an amphora with four circular zones, where on half the upper band the painter has desired to place one of the myths dearest to the piety of the Athenians, the miraculous birth of their august [illegible] 75). The hour has arrived for the accomplishment of the prodigy; all the goddesses and gods are there, ready to acclaim the new

in both. Thus to take but one example, the panther has the same appearance in both. If it is not marked by white spots scattered on its skin by the Ionian brush,[2] it is distinguished from the lion near it by the absence of the mane, by the more slender neck and the position of the head, always fronting the spectator.

Note 1.p.106. Histoire de l'Art. Vol. IX. Pl. XIX. Figs.223,231.
Note 2.p.106. The same. Pl. XX.

Same family air in the male and female figures of the two c ceramics. On those of Attic amphoras with the most ancient appearance, the figures have a certain heaviness. They present slightly thickset figures, which are often those of Corinthian figures. This is especially observed on amphoras with 4 or 3 zones. The brush there merely places in the upper zone more than the common scenes so frequently found there on Corinthian pottery, groups of warriors fighting in pairs, the burlesque Comos, Dionysos between the Menads (Fig. 73), etc.[3] it is otherwise when the number of bands is reduced to two. Then in the painting that occupies most space on the body, the painter endeavors to evoke the memory of some popular myth. Thus he feels himself surer to interest the spectator, than if he had made the continual repetition of the commonplaces of current decoration. At the same time that even by the choice of the theme, the work shows a more marked effort of reflection and invention, the execution becomes less imperfect. The figures become larger and are more slender. Attic taste begins to appear and already allows to be divined the interpretation that it prepares to give to the human form.

Note 3.p.106. Histoire de l'Art. Vol. IX. Figs.305,318,320, 342, 353.

From one amphora to another is seen the progress made by the artist. He is seen to succeed in finding arrangements for putting in the scene the chosen theme, that are happier and clearer than those he had adopted. For example, here is an amphora with four circular zones, where on half the upper band the painter has desired to place one of the myths dearest to the piety of the Athenians, the miraculous birth of their august patroness, daughter of the mind of the master of the gods (Fig. 75). The hour has arrived for the accomplishment of the prodigy. All the goddesses and gods are there, ready to acclaim the new

inhabitant of Olympus, as soon as she springs into life; but when the painter has sought a form to render visible to the e eyes the marvel of this birth, he has found nothing. To escape embarrassment, he has renounced the representation of this birth. he has stopped at a moment before it. Moved, the imagination of the spectator will represent at his pleasure the appearance of the goddess. At the centre of the painting is the bearded Zeus seated on his throne with his feet placed on a footstool, holding in his left hand the thunderbolt and in the right his sceptre. Before him and standing on the same stool and lifting a crown with the hand is one of the attendant goddesses. Behind him the other goddess Eilythia supports his head in both hands. At the left and right of the god, on one side are Dionysos, Aphrodite, Ares and Leto, at the other being Poseidon, Amphitrite, Hermes and Hephaistos, holding in his hand the axe which is toccleave the brow of Zeus.

Here is another vase on which there is at the bottom only a single band of passing animals, and on which is treated the same theme (Fig. 76). There again at the middle of the painting Zeus sits on his throne between two goddesses, assistants to lying-in women, one in front and the other behind, caressing that head that will be shocked by the stroke of the liberating iron; but here above the skull of Zeus is seen to appear the little head and a part of the bust of a helmeted Athena. One cannot say that the effect is very happy; but the painter has solved in a way the problem of which his predecessor had not found the solution. He has not evaded the difficulty. What showed that he was in advance of his predecessor is the scene decorating the other side of the vase. The movements of the players of the lyre there are correct and easy (Fig. 77).

There is mentioned as the largest and most richly decorated of these amphoras, that of unknown origin possessed by the museum of Florence.(Height 1.64 ft. Extreme diameter of the body 1 foot). Only one zone of animals are at the bottom. All the rest of the vase is covered by persons engaged in very varied actions. On the neck at one side is a combat around the corpse, and at the other is a warrior replacing his armor before going into battle. On the shoulder at one side is the departure of Amphiaros, at the other being a chariot race. Below is Hercules

[illegible]

a long time ---, at least by the poses and gestures, which all

[illegible]

see the warrior depart, lest it was known would never return

[illegible]

on her shoulder the youngest son of the hero, who holds his a

[illegible]

The latter hastens with long strides to his chariot, already

[illegible]

seized by the horses that move their raised heads. The group

[illegible]

sealed. Only the attention of the painter is seized. A step a

distant women touches the chin of the driver to beg him not yet

to give the signal for departure. Before the team is a crouch-

[illegible]

Behind him are five women, that like mourners at funerals, ra-

[illegible]

[illegible]

preserved (Fig. 79); but in the scene of the gap at its middle the

[illegible]

[illegible]

broken chariot, as well as in those of the horses, who rush to

describe the goal, marked by a heavy Doric column. Behind the

[illegible]

spectators. They are seated on steps, some above the others.

These steps appear to rest on a bank of earth, but on a

[illegible]

[illegible]

[illegible]

of the stadium, where were celebrated the games of the Panathe-

naic festival. The painter has placed at the very end of the

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the race. Here as in the adjacent scene, the painter has

taken to make the gesture expressive. All the spectators

[illegible]

emotion caused to them by the accident to one of the

fighting with the Amazons, and on the other side is Dionysos surrounded by sirens and nymphs. The most interesting,of these paintings are those on the shoulder. In the scene of the departure of Amphiaraos is an evident effort to attain expression, if not by the lines of the face --- these were not reached for a long time ---, at least by the poses and gestures, which all concur in manifesting the sorrow felt by those present in seeing the warrior depart, that it was known would never return alive to his home (Fig. 78). At the left is a woman that brings on her shoulder the youngest son of the hero, who holds his a arms out to his father. Then Alcmeon tries to retain Amphiaraos. The latter hastens with logg strides to his chariot, already shaken by the horses that move their raised heads. The group of the father and son is also confused. The painting there has scaled. Only the intention of the painter is seized. A more d distant woman touches the chin of the driver to beg him not yet to give the signal for departure. Before the team is a crouching old man that seems to wish to prevent the horses from going. Behind him are five women, that like mourners at funerals, thrust their hands into their hair to rumple and tear it.

The painting that forms a pendant to this scene is less well preserved (Fig. 79); but in spite of the gap at its middle, one can appreciate that the brush has placed there accoracy and vivacity in the movement of a horse thrown on the ground near a broken chariot, as well as in those of the horses, who rear on reaching the goal, marked by a heavy Doric column. Behind the latter are some persons that in part represent the crowd of spectators. They are seated on steps, some above the others. These steps appear not to rest on a bank of earth, but on a masonry structure. Black and white souares represent the stones of the masonry. This is the most ancient image of the Greek stadium that we possess. Perhaps it is necessary to see there a sketch of the stadium, where were celebrated the games of the Panathenaic festival. The painter has placed at the very end of the field and beyond that structure a great tropod, the prize of the race. Here as in the adjacent scene, the painter has undertaken to make the gesture expressive. All the spectators have their arms extended toward the arena. Thus they express the e emotion caused to them by the accident to one of the chariots

and the arrival at the goal of a competitor in which they were interested.

The vasesjust described are all amphoras. "The structure of these amphoras recalls that of the amphoras of Chalcis; but t the handle is more uniformly round and is attached lower near the neck. Instead of being black, the neck is always decorated by a rich ornamentation of interlacings, of palmatiums and lotuses, where the flower with three distinct petals plays a predominant part. The body is slightly elongated and pyriform in the most ancient series (Fig. 72), and becomes larger and plumper as the style is perfected."[1] The last numbering of these amphoras allows us to count up to 77 of them.[2]

Note 1.p.110. Pottier. Catalogue. p. 565.

Note 2.p.110. Thiersch. Tyrrhenian Amphoren. p.153-161. Shorter lists have been given previously by Dumont and Hohlwerda.

By the curvature as by the general arrengement and the execution of the decoration, these amphoras much resemble each other. Thus without improbability, one could ask whether all did not come from the same workshop; but in this hypothesis, it is necessary to admit that the activity of this workshop continued very long, so that from the founder of the shop to his heirs, potters and decorators gained much in freedom of hand and in inventive animation. In two paintings taken from an amphora in Florence (Figs. 78, 79), the painter is seen to endeavor to express by gestures the feelings of the actors in the scene, placing a certain pathetic effect in the composition. There is a very marked difference in that respect between the two paintings and that of another amphora of the same series, which represents Polyxena sacrificed on the tomb of Achilles (Fig. 80).[3] The material execution is careful there in rendering accessories, costume and armor; but the painter neither felt nor has sought to arouse any emotion in the spectator. The painting d disconcerts one. Nothing can be imagined colder and more brutal. Three Greek warriors marching in step as at drill carry the b body of the virgin like a plank. Neoptolemus pulls her hair to extend her neck, and bleeds her like a hog over the altar. Two other Greek heros, Phenix and Nestor, impassably assist this slaughter. It seems difficult for this painting to be from the same hand as that representing the departure of Amphiaraos,

which was not earlier than it.

Note 3.p.110. Walters. On some black figured vases recently acquired by the British Museum. Jour. Hell. Studies. 1898. p. 281-301.

How far one feels himself here from the version, that later in his Hecuba, Euripides will present of the same episode of the Trojan myth! The poet will soften the horror of this ritual murder by the noble words placed in the mouth of the virgin, happy to die to escape the miseries of servitude, and wishing to walk free to death. The son of Achilles himself, who to obey the orders of the paternal shade must strike the victim, has not an insensible soul. He is seized by pity. His hand hesitates before the neck that he is to cut. Not even the soldiers of the Greek army restrain their admiration and compassion in the homage that they render to the corpse of the young girl.

These feelings that contend with each other, the relief should doubtless express as did the poetry. This is an undertaking in which would fail even painting that disposed of very different resources, than this painting on clay with such limited m means. However, we shall see this art introduce the pathetic and cause to gleam a ray of beauty in the representation of scenes entirely similar to this, for example in the painting of the murder of Cassandra; but the painter here is still unable to give the impression of beauty. In his paintings, the f faces with their prominent noses and projecting chins, their great round eyes, are truly ugly. The clothing of the persons, tunic or mantle, sticks to the body and falls straight like a cope. The brush and the point do not yet attempt to indicate the wave and folds of the drapery.

Thus all concurs in allowing us to recognize, on these amphoras the first works that the master potters of the Cerambcos of Athens threy on the market, when they persevered on hearing of the great profits realized by the manufacturers of Corinth, they resolved to labor also for the rich Etruscans, who were so fortunately infatuated by Greek ceramics. All here evidences both the happy intentions placed at the service of their ambition, and of a certain inexperience whose mark is still borne by their work. Heirs of potters with kilns burning for at least two centuries, they knew how to shape and fire great pieces, to properly prepare the clay, to give it a free tint and to

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require from borrowing discreetly made the elements of success
by which is explained the prosperity of the wares which hence-
[illegible]
supply them with more than one useful suggestion; but they are
especially inspired by Corinthian pottery. Besides the wanton
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ling the field well while scarcely having to take the trouble
of invention nor to draw figures of great size. They take from
it inscriptions that spare the purchaser the trouble of seeking
[illegible]
so much the better, because the Greek potter while doing his
part in the decorations with known themes, applied himself to
[illegible]
ive by ingenious suggestions those with which men were already
familiarized. Thus he allowed to appear the desire to renew a
and diversify the repertory of the ceramic painter.

[illegible]
and of taste that permit one to see henceforth the future for-
tune of the ceramics of Athens; but what is still left to be
desired in these attempts of an art preluding the conquest of
its originality is the professional skill, what may be termed
[illegible] taste [illegible]
haste gives an air of negligence. The brush is pleased to mul-
tiply those touches of white not used by the Attic potters when
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[illegible]
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the painter at Corinth established his figure in black and in
red, reserved its place there in white, and this being directly
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Athens, the white covering did not form a body with the glaze
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vestige at first sight. To be convinced of this, as on Corinth-

employ a beautiful black glaze. With open and wise minds, they require from borrowing discreetly made the elementu of success by which is explained the prosperity of the wares which henceforth they claim to rival. The workshops of Ionia and of Eubea supply them with more than one useful suggestion; but they are especially inspired by Corinthian pottery. Besides the warmth of its polychromy, they take from it that arrangement in parallel bands with files of animals and monsters, which permit filling the field well while scarcely having to take the trouble of invention nor to draw figures of great size. They take from it inscriptions that spare the purchaser the trouble of seeking the meaning of the scene represented. These legends were there so much the better, because the Greek potter while doing his part in the decorations with known themes, applied himself to introduce others not before treated outside Athens, or to revive by ingenious suggestions those with which men were already familiarized. Thus he allowed to appear the desire to renew a and diversify the repertory of the ceramic painter.

There are many promises for the future, indications of talent and of taste that permit one to see henceforth the future fortune of the ceramics of Athens; but what is still left to be desired in these attempts of an art preluding the conquest of its originality is the professional skill, what may be termed the trade. Everything there shows a rapid execution, to which haste gives an air of negligence. The brush is pleased to multiply those touches of white not used by the Attic potters when they worked for their fellow citizens; but it applied them unskilfully, it filled the entire outline of its figures with black, and on this black it placed its white covering in some places. Not thus was it taken by the masters from whom they believed that they had stolen the secret of their effects. When the painter at Corinth established his figure in black and in red, reserved its place there in white, and this being directly applied on the clay, it has most frequently adhered almost as well as the other colors. On the contrary on the old vases of Athens, the white covering did not form a body with the glaze on which it was laid. In time it was almost always detached f from that On many of those amphoras is no longer perceived a vestige at first sight. To be convinced of this, as on Corinth-

Corinthian vases the nudes, and especially nudes of females were pai painted white, it is necessary to take the vase in hand and observe it very closely. Then it is found that on the parts of the image usually covered by white, the black has not the same tone as on the rest of the figure. The white which for some t time covered the glaze has become dirty and changed. Then in many cases by this minute examination of the colored surface, one could replace the white where the brush formerly laid it, thus presenting a restoration of the painting without anything conjectural. We have indicated this in the drawing that we have given of the birth of Athen. (Fig. 76). The dotted areas of t the faces correspond to the traces that the coating has left on the coating of the vase.

In the design is the same kind of defects. This is not that the painter is short of ideas, often happy ones. In certain of his copositions, he has placed much movement and even an intense expression given by the pose; but escepially when his figures are numerous and are engaged in violent action, he sometimes commits a singular oversight. Among all the bodies of m members confused together, some of which partly cover the others, he is perplexed. The embarrassment then experienced is particularly that figures in the second plane, that have to p pay the cost. Some of them lose an arm and another a leg, one even a trunk. These errors have been already mentioned in the painting of the departure of Amphiaraos (Fig. 78), where it is difficult to discover the hero in the group of which he should form the mentre, a confusion that cannot be entirely imputed to an alteration of the painting; but where these errors and neglicences of the brush are even more apparent is in the painting of a dinos in the Louvre, which like other pieces of the same type is closely related to the so-called Tyrrhenian amphoras, and must date from nearly the same time.[1] There is found one of the favorite themes of the decoration of these amphoras, the battle of Hercules and the Amasons. This painting extends entirely around the vase, and of it we give only two extracts; (Figs. 81, 82); but these images that a rigorous fidelity suffices to confirm what we have said of the habits of the painter and his blunders. The eye at the first glance at this comb- at finds nothing to disconcert it. It is rather struck by the

figure and examining them separately, discoveries are made wh-
ich do not fail to surprise one. Here Telamon has cut one leg
plane and has evaporated (fig. 2). In this same person will
be noted another mistake of the same kind. In the first place,
upper and lower parts of the member thus partly concealed. The
forearm does not continue the line of the humerus.

One cannot be much astonished by these oversights of the dec-
orator. His workshop where such novel additions were accused
folios, as we would say, and to form a collection that the con-
especially by foreign models, and the painter did not yet have
the resource of inspiring himself by the masterpieces of grand
art, as he could do later. Pisistratus and his sons had not yet
ornamented the Acropolis and the lower city by those edifices
to which the sculptures of the friezes and pediments, where the
frescos of the temples and porticoes then offer the artisan in
indirect lessons of which the ceramic painter could scarcely
count at the beginning of the 6 th century. Particularly when
he was emboldened to treat novel subjects, he was then compel-
led to invent all, to derive all from his own stock, the cast
must be given to the actors in the scene, as his successors
will do, he sought his composition on the clay itself;[1] but
since he had not then a very sure knowledge of form, he was
Of the figures of which we have represented two fragments, it i

correctness and variety of the attitudes, which fully give the impression of an infuriated struggle; but taking figure after figure and examining them separately, discoveries are made which do not fail to surprise one. Here Telamon has but one leg (Fig. 61); there an Amazon finds herself in the same case, and further her bust is concealed by that of a warrior in the first plane and has evaporated (Fig. 82). In this same person will be noted another mistake of the same kind. In the first plane, the arm of a Greek warrior is profiled before the arm of the Amazon; it cuts that in the middle. Now very little attention is necessary to perceive that there is no accord between the upper and lower parts of the member thus partly concealed. The forearm does not continue the line of the humerus.

Note 1.p.114. Louvre. Hall E. 875.

One cannot be much astonished by these oversights of the decorator. His workshop where such novel ambitions were aroused was not yet equipped as will be that of the master potters of the following century. He had not yet had time to collect portfolios, as we would say, and to form a collection that the chief of the workshop had under his hand and kept at the disposal of his workmen. It was necessary to improvise, aiding himself especially by foreign models, and the painter did not yet have the resource of inspiring himself by the masterpieces of grand art, as he could do later. Pisistratus and his sons had not yet ornamented the Acropolis and the lower city by those edifices on which the sculptures of the friezes and pediments, where the frescos of the temples and porticos then offer the artisan in quest of suggestive ideas for paintings, happy groups of numerous and well placed figures. There were the assistance and the indirect lessons on which the ceramic painter could scarcely count at the beginning of the 6 th century. Particularly when he was emboldened to treat novel subjects, he was then compelled to invent all, to derive all from his own stock, the data for the representation of the myth as for the movements that must be given to the actors in the scene. As his successors will do, he sought his composition on the clay itself;[1] but since he had not then a very sure knowledge of form, he made mistakes and perceived them; he redrew it there several times. On the dinos of which we have represented two fragments, it is

found by the aid of the lens, that the cat [illegible]
[illegible]
[illegible]
use of a second sketch in color, to which the brush has not a
[illegible] everywhere. It has sometimes freed itself from this,
either to modify the direction of an arm or to enlarge the boss
of a shield.

If the painter did not yet feel himself at ease when he had
[illegible]-
ters, he already had a singular skill as an ornamentist. He w
were skilfully appropriated all the forms that had been [illegible]
by Ionian and Corinthian potters to decorate those forms, he
utilized and combined with much taste the most elegant of the
ornamental motives which the best masters of those two manufac-
tures had brought into fashion. For example, this is what he
did in the decoration of a great cratera without handles or a
dinos found in Etruria, that entered the Louvre with the high
[illegible]
II). The total height of the whole is 3.05 ft., 1.94 ft. of w
which is for the foot.

The dinos and this support are covered by figures, flowers
and palmettes, from top to bottom. There are counted on the
dinos itself six zones, one of which is for ornaments. On the
upper part of the cratera, the artist has arranged a great cir-
cular zone, on which he has distributed persons that are widely
spaced. The painting comprises two subjects, although there is
no marked division. At one side is seen the death of Medusa [illegible]
Perseus pursued by the Gorgons. The bearded Hermes holding [illegible]
[illegible]
look toward decapitated Medusa, whose legs bend and is ready
to fall, while the blood spirts from her neck in parallel jets
[illegible]
with heads forward and tongues protruding, their hair crowned
by erect serpents. At the right is Perseus, bearded like Hermes,
saving himself by great strides. By an ingenious arrangement
the hero seems to direct himself toward a waiting chariot, wh-
ile this chariot really forms a part of the succeeding subject
(Pl. II). This second subject is nothing but one of those sce-
nes of combat, whose commonplace image appears so often on Cor-

found by the aid of the lens, that the painter has left several sketches. There are found in places very light vestiges of a first sketch with the point, which were not followed, then those od a second sketch in color, to which the brush has not a adhered everywhere. Et has sometimes freed itself from,this, either to modify the direction of an arm or to enlarge the boss of a shield.

If the painter did not yet feel himself at ease when he had to place the human body in action and to make it move its members, he already had a singular skill as an ornamentist. He v very skilfully appropriated all the forms that had been created by Ionian and Corinthian potters to decorate those forms, he utilized and combined with much taste the most elegant of the ornamental motives which the best masters of those two manufactures had brought into fashion. For example, this is what he did in the decoration of a great cratera without handles or a dinos found in Etruria, that entered the Louvre with the high support with projecting toruses which served it as a foot.(Pl. II). The total height of the whole is 3.05 ft., 1.94 ft. of w which is for the foot.

The dinos and this support are covered by figures, flowers and palmatiums, from top to bottom. There are counted on the dinos itself six zones, one of which is for ornaments. On the upper part of the cratera, the artist has arranged a great circular zone, on which he has distributed persons that are widely spaced. The painting comprises two subjects, although there is no marked division. At one side is seen the death of Medusa and Perseus pursued by the Gorgons. The bearded Hermes holding his caduceus and the draped Athena with head covered by a veil, l look toward decapitated Medusa, whose legs bend and is ready to fall, while the blood spirts from her neck in parallel jets (Fig. 83). Before her run her two sisters, the Gorgons, hideous with heads forward and tongues protruding, their hair crowned by erect serpents. At the right is Perseus, bearded like Hermes, saving himself by great strides. By an ingenious arrangement the hero seems to direct himself toward a waiting chariot, while this chaior really forms a part of the succeeding subject (Pl. II). This second subject is nothing but one of those scenes of combat, whose commonplace image appears so often on Cor-

Corinthian vases. Between two battle chariots, each mounted by a squire and proceeding by steps, two hoplites fight, casting their spears at each other. The lower zones are occupied by ornaments and files of animals. At bottom the cratera rests in the little basin terminating the support, so that our general view does not give the bottom. Here is this bottmo in a view reproducing only the four last bands of the decoration (Fig. 84). There is noted the small person kneeling between two lions, a motive that the Corinthian painter loves to put in this place. Rather from the Ionian ornamentist has the painter of the dinos borrowed the crescents radiating below the lowest zone, and w which form the termination of the rich decoration.

The persons have much greater importance on another dinos, which has come to us without its support (Fig. 85). There are but two zones. On the lowe: one that is much lower, is a subject known to us from having seen it on Corinthian vases, the race of ephebes that the prizes, tripods and lebes or caldrons placed near the judges of the competition;[1] but in the principal subject, the combat of the Greeks led by Hercules against the Amazons and the Scythian archers, the confusion of the melee and the fury of the battle, at the cost of some inaccuracies already mentioned, are rendered with a vigor and spirit not p previously attained by the best Corinthian models (Figs. 81, 82). This ardor of the passionate and murderous contest, all poses tend to express. In the movement by which a scythian archer kneels and bends his bow is felt the effort made by him, that his arrow shall go as far as possible and shall reach its aim (Figs. 81, 82). Some warriors are stretched on the ground. The painter has not given them the great round eyes of Greek heros or the almond eyes of the Amazons. He has placed in their faces only a double incised line, that represents the two lids brought together. Perhaps he recalled there the formula by which ends so frequently in the Iliad the tales of these duels.

Note 1.p.119. Histoire de l'Art. Vol. IX. Fig. 349.

"Darkness veils the eyes." On the same corpse is noted the position of the lower members. The right leg is extended and is stiff; the left one is bent and contracted. This is indeed the probable effect of the last convulsion.

This series is closed by a vase to which an unskilful restoration has given an appearance differin a little from what it

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tris was also a cirus. The field is there divided in three zo-
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clage. On the entire middle of the body is a painting of a bat-
tle; between the combatants is no difference in costume or a
[illegible]
[illegible]
and thus recall the Homeric tales. The execution is distinguished by the same qualities of invention and spirit as on the
cinos, on which is represented the battle of the Amazons; but
here on the band of cavaliers, the painting has suffered great-
ly. What is best preserved is the band on the shoulder. It se-
ems that the painter desired to show his knowledge and talent
[illegible]
ian ceramist had loved to treat, the ambush and Achilles and
Polyxena at the fountain (Fig. 57), the file of warriors march-
[illegible]
combat of the Lapithes and the Centaurs (Fig. 58), the Comos
and the Bacchic dancers, the return of Hephaistos to Olympus,
[illegible]
[illegible]
is like a little repertory of subjects by turns familiar and
[illegible]
brush had traced as joyously those light sketches, so cleverly
made, so spirited that there is felt a slightly cynical spirit,
while in the great central scene the artist has placed all the
[illegible]
[illegible]
Just the variety of its scenes, this decoration of the s
ber comprises more than 60 persons. We can give only specimens
here; but these suffice to justify the judgment pronounced on
this entirety. In the combat of Centaurs and Lapithes, the La-
[illegible]
that have clocks of about as arms by which they cross the Lapi-
thes. There is much correctness in the movements by which the
equine bodies of these monsters are associated with the bov-
[illegible]

had on leaving the workshop. There has been inappropriately added a high neck and a foot which never belonged to it (Fig. 86). This was also a dinos. The field is there divided in three zones of unequal height. On the bottom one are racing horsemen, a motive that the Corinthian decorator constantly places in this place. On the entire middle of the body is a painting of a battle; between the combatants is no difference in costume or armor.

This is perhaps of the Greeks and Trojans, which the painter desired to represent. Chariots run in the midst of the struggle and thus recall the Homerci tales. The execution is distinguished by the same qualities of invention and spirit as on the dinos, on which is represented the battle of the Amazons; but here on the band of cavaliers, the painting has suffered greatly. What is best preserved is the band on the shoulder. It seems that the painter desired to show his knowledge and talent by assembling there almost all the subjects which the Corinthian ceramist had loved to treat, the ambush and Achilles and Polyxena at the fountain (Fig. 87), the file of warriors marching to battle, the cavalier followed by the flying bird, the combat of the Lapithes and the Centaurs (Fig. 88), the Comos and the Bacchic dancers, the return of Hephaistos to Olympus, brought on the back of a mule by Dionysos and the troop of Silenes, the banquet scenes with dogs lying under the tables. It is like a little repertory of subjects by turys familiar and heroic, from which drew the manufacturers of that time. The brush had traced as joyously those light sketches, so cleverly made, so spirited that there is felt a slightly cynical spirit, while in the great central scene the artist has placed all the sincere ardor of his conviction.[1]

Note 1.p.121. Pottier. Catalogue. Etc. p.573-574.

That the variety of its themes, this decoration of the shoulder comprises more than 60 persons. We can give only specimens here; but these suffice to justify the judgment pronounced on this entirety. In the combat of Centaurs and Lapithes, the painter has successfully tried to vary the poses of the Centaurs, that have blocks of stone as arms by which they crush the Lapithes. There is much correctness in the movements by which the equine rumps of these horsemen are associated with the movements of the visible torsos and the heavily loaded arms. In the

[illegible]
scene of sunset prepared for and the tranquil attitude of the
young girl in this place far from the plain, where an entire
landscape of freshness and peace is indicated by the fig tree,
that extends its branches over the fountain, on the top of wh-
ich is perched a familiar bird. [illegible]
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vases.[1] thus is found in this band the trace of the two influ-
ences which still affected at that time the ceramists of Athens.
Sometimes one or the other dominates, according to circumstan-
ces [illegible]

[illegible]

There was found on the Acropolis of Athens in the layer of
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several dinos and craters similar in form and decoration to
those just described and represented. One of them could be a
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very much in favor them.

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by bands and ornaments of flowers. At the bottom are animals.
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is a file of warriors mounted on chariots with four horses. Nos.
207-214 are remains of vases of the same kind.

To complete the series of these amphoras and craters may al-
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earliest is an ovoid form with handles attached very low, that
represents the Nereids and Thetis bringing his arms to Achilles.
On the shoulder decorated by a file of animals and monsters is
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Siren"(Fig. 55). The other belonged to an epoch when the sh-
ape of the vase, the color of the clay and the black lustr
have taken the appearance, that will be given to them by the
industry of the succeeding age, but it still presents in the
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its of intimate relationship to the Corinthians.(Fig. 56).

In the course of the study that we have devoted to the first
vases made in the workshops of Ceramicus for export, we have
[illegible]

ambush arranged for Troilos as a happy contrast between the s scene of murder prepared for and the tranquil attitude of the young girl in this place far from the plain, where an entire landscape of freshness and peace is indicated by the fig tree, that extends its branches over the fountain, on the top of which is perched a familiar bird. This recalls the landscapes which Ionian painters love to sketch in the paintings of their vases.[1] Thus is found in this band the trace of the two influences which still affected at that time the ceramists of Athens. Sometimes one or the other dominates, according to circumstances and the character of the subjects treated.

Note 1.p.122. Histoire de l'Art. Vol. IX. p. 559-560.

There was found on the Acropolis of Athens in the layer of rubbish left by the fire kindled by the Persians, remains of several dinos and crateras similar in form and decoration to those just described and represented. One of them could be a almost completely restored.[2] This type appears to have been v very much in favor then.

Note 2.p.122. B. Gräf. Die antike Vasen der Akropolis,No.606, p. 69 of the text. There are three zones of figures, separated by bands and ornaments of flowers. At the bottom are animals. Above is a charge of mounted archers at a gallop. At the top is a file of warriors mounted on chariots with four horses. Nos. 607-614 are remains of vases of the same kind.

To complete the series of those amphoras and crateres may also be taken two hydrias of the Louvre (Hall E, 869-870). The earliest is an ovoid form with handles attached very low, that represents the Nereids and Thetis bringing his arms to Achilles. On the shoulder decorated by a file of animals and monsters is read near one of the images this curious inscription, "I am the Siren"(Fig. 89). The other belonged to an epoch when the structure of the vase, the color of the clay and the black lustre have taken the appearance, that will be given to them by the industry of the succeeding age, but it still presents in the archaic subjects of the combat and of the burlesque Comos, traits of intimate relationship to the Corinthians.(Fig. 90).

In the course of the study that we have devoted to the first vases made in the workshops of Ceramicos for export, we have caused to be noted what a great place the amphoras held in the

group in question. They are in much greater number than vases of a different type, such as crateres and hydrias. This predominance of the amphora type is perhaps explained by one of those economic phenomena to which historians of the civilizations of antiquite have not always given the attention that they merit.

Attica passed in Greece as the natal land, as the true native country of the olive. It was related that on the Acropolis of Athens, the spear of Pallas Athena caused to spring from a cleft in the rock the first shoot of the nutritious tree, which was propagated by cuttings, and in the valley of the Cephisus mingled the silvery gray of its foliage with the verdure of the poplars and plane trees, then gradually ascended to assault the low slopes of Hymettus, Pentelicus and Parnessus. In the role assigned to the goddess by this tale, in the gift that she was thought to have made to her favorite city, what is to be seen as translated into this language of the myth, always dear to the Greek imagination, is the memory of the obscure and persevering effort, which in spite of the remote epoch in which it was accomplished, did not fail to aid in preparing the grand future of Athens. When already the Ionian cities in Asia Minor and in European Greece, Corinth and Chalcis, devoted themselves to industry and maritime commerce, Attica still was only an a agricultural country. All the authority there was in the hands of the nobles, who lived as rich rural proprietors. Some in the plains of Athens or of Eleusis, others in Mesogea or Paralia. For them the peasant's hoe stirred the stony soil among the olive trees several times in the year, and then he dug around the foot of each tree the basin intended to receive and retain for some days the rains of autumn and of spring. In those great domains in which all labors were executed under the eye of the master, they did not fail in attempting to produce an oil as pure and savory as possible. The quality of the oil was a matter of care. All depends on the selection made of the fruits which go to the press and the treatment to which they are subjected. It is necessary to have lived in the country where the food is seasoned with oil to know what difference is made in the quality of this liquid by the process of manufacture, the olives being everywhere nearly the same. When in my youth I l lived in Greece, I found myself very well at Athens with cooking

in oil. I went to pass some months in Crete, and I can say that nowhere have I seen olive trees as vigorous and beautiful as those of Selino; but the oil that they produced and which was served to us in the villages was detestable. I needed the stomach of twenty years to become accustomed to digest the rice p pilau, soaked with that rancid and stinking oil. This odor of oil for greasing machines, I found much later in dining rooms of Spanish inns, where it frequently destroyed my appetite.

Better prepared and more agreeable to the taste than that of the adjacent provinces, the oil of Attica soon found foreign purchasers, which led to multiplying the olive trees where they succeeded so well. Attica did not delay to derive from its presses more oil than it could consume. That is implied by the law of Solon, which forbade the export of all products of the soil, excepting for oil alone.[1] Occupied as he was in developing the prosperity of a country which appeared in many respects very little favored by nature, that legislator foresaw that it was particularly interested in the olive. He prescribed himself the best methods of planting, regulating the distances that s should separate the trees, so that they should not injure each other.[2]

Note 1.p.124. Plutarch. Solon. 24.

Note 2.p.124. The same. 23.

A single culture further could not suffice to occupy a people entirely devoted to labor in the fields. Now to the production of cereals could not be devoted the activity of the peasant of Attica. The arid ground of that land could never furnish its inhabitants with the grain needed for their subsistence; but where weat gave but a short and meagre harvest, the vine like the olive could flourish as desired, provided that the hand of the laborer gave it the necessary attention at the proper time. That is what Virgil states in one of those picturesque and colored verses, which abound in the Georgics. (Latin).

"The sweet vintage ripens on the rocks warmed by the sun." Labor was then divided between the olive and the vine in Attica. This permits one to divine what place was conquered there by the vine on the sides of the hills connecting the mountain to the plain, and this is the importance taken in the entire extent of the territory belonging to Athens by those festivals of

Dionysos, from which would come comedy, tragedy and the satiric drama. Dionysiacs were in the city and in the country. The god of wine was honored in spring, when there floated over the hills the light and delicate fragrance of the flower in which was sketched the future grape. He was also honored in winter, when the must had fermented in the cellar, and men began to relish the sweetness of the new wine.

The prohibition decreed by Solon against the export of any product except oil must soon have lapsed because of the effect of the increased harvests and the persistence of the demands. Perhaps the prohibition was removed by Pisistratus. Twice exiled, he had sojourned on the shores of Thrace and Asia Minor, in Eubea and at Naxos. Everywhere he created relations that he showed himself careful to maintain when he became the undisputed master of Athens. All his acts show, that he tried to elevate Attica from the moral and economic isolation in which it had previously lived. The culture of the vine must have particularly interested him. He was a native of the deme of Icaria in Diacria, where was localized the myth of Icarios and Ephigenia, that recalled the first introduction of the cult of Bacchus into Attica. This canton must have been one where prospered the vine dear to this god. Perhaps Pisistratus was a proprietor of vineyards.

Like literature, art evidences the place held by these two cultures in the life of Attica in the 6 th centurw, that of the olive and of the vine. Ceramic painters then frequently a amused themselves by representing the gathering of the olive and the grape. There is a certain one of those paintings, which at first sight leaves some uncertainty in the mind. To render more visible the fruit detached by the climbers, that follow it from branch to branch, the painter has greatly magnified t the fruit. He has made of it a great white ball in which is not found the form of the berry which yields the oil; but in the tree that bears the fruits is recognized the olive tree by the pose of its trunk, by the curve which that makes in ascending.[1]

Note 1.p.126. It is so on an oenochoe of the Louvre where the work is very summary.(Hall F, 334). The olive harvest is figured with more care on another vase with black figures of the British Museum (catalogue. II, B, 226). There are seen gatherers armed with long poles with which they beat the branches,

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a basket. In the following century this subject is treated in
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that extends its branches in all directions, each of which is
accompanied by a vine branch attached to it. In these branches
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their companions that remain on the ground. One of these places
the bunches in a basket, and the other throws them into a sort
of caldron, that briefly represents the great vat into which
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How did the farmers of Attica export their wine outside? Doubtless they frequently enclosed it in ordinary amphoras of a
gray clay, whose fragments are found on all sites of the anci-
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en vases, on which is read as stamped in the clay a brief ins-
cription, that indicates the source of the liquid contained in
the amphora, and also sometimes the date of the harvest, by t
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not seem that in particular for this famous oil of the olives
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such fine container. Do we not see that with us. [illegible]
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ours certain forms of bottles, that vary from the ordinary type?
This is a mode of informing the purchaser, warning him that the
goods thus offered are of exceptional quality. This is what st
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a vase, which the artisans of Ceramicus had decorated by various
varied ornaments and figures.

and a nude youth collects the fallen fruits to place them in a basket. In the following centurw this subject is treated in nearly the same manner on a vase with red figures.(Saglio. Dictionnaire des antiquities.Fig. 5385.

Where the vine is concerned, the image is more definite. There also the painter has purposely exaggerated the size of the fruit; but he has retained for the grape the contour that characterizes it. This is noted on one side of an amphora of the Louvre (Fig. 91). The execution of this painting is quite negligent; but there is in the composition of the scene a facile spirit, which does not lack charm. The vine was then cultivated in Attica as it is still cultivated in Italy. In this painting a great knotty stock coils around the trunk of a great tree, that extendis its branches in all directions, each of which is accompanied by a vine branch attached to it. In these branches are perched vintagers among the broad vine leaves, who gather the heavy bunches of grapes. From the top they are passed to their companions that remain on the ground. One of these places the bunches in a basket, and the other throws them into a sort of caldron, that briefly represents the great vat into which they are to be cast soon, and the entire vintage to be crushed by the feel.

How did the farmers of Attica export their wine outside? Doubtless they frequently enclosed it in ordinary amphoras of g gray clay, whose fragments are found on all sites of the ancient world. Thousands of handles are known, remaining from broken vases, on which is read as stamped in the clay a brief inscription, that indicates the source of the liquid contained in the amphora, and also sometimes the date of the harvest, by the addition of the name of the eponymous magistrate; but it does not seem that in particular for this famous oil of the olives of the plain of Athens, men were always satisfied at Athens w with that rude container. Do we not see that with us, commerce adopts for certain great vineyards and for many very fine liquors certain forms of bottles, that vary from the ordinary type? This is a mode of informing the purchaser, warning him that the goods thus offered are of exceptional quality. This is what the Attic producer did, when he entrusted his wine and his oil to a vase, which the artisans of Ceramecos had decorated by colors, varied ornaments and figures.

What proves the exportation enjoyed by that limpid oil among all is the habit contracted by the city, of giving as a prize to the victors in those great Panathenaic games to which Pisistratus and Pericles after him tried to invite all Greece in t the third year of each Olympiad. To the gymnastil games that had formed the first foundation, they had added competitions in Rhapsodies, playing the flute and the cither, and choruses. For the gymnastic games and for those of the hippodrome, the prize consisted of a certain quantity of oil made from the sacred olives of the Academy, which passed for having come from shoots taken from the olive tree of the Erechtheion, the same which Athena had caused to rise from Athenian soil during her quarrel with Poseidon on the subject of Attica.[1] Guests of the Athenian people, foreign athletes enjoyed the privilege of exporting without paying export dues the oil received by them as a reward of their exploit. This privilege had its importance, judging by an inscription of the 4 th century, which indicates to us the value of each prize for a certain list of competitors.[2] For the pentathlon, the victor had the right to 40 amphoras f filled with oil, for the chariot race 104, and for the foot r race 60. The second prize for all these competitions comprised from 40 to 8 amphoras.

Note 1.p.128. For the regime to which were subject those sacred olive trees and the rules prescribed for their protection, see Article Moriari in Dictionnaire des antiquities. References are made to all texts concerning them. Those trees were placed under the supervision of the Areopagus and of the archons.

Note 2.p.128. Corp.inscr.att. II, part 2, No. 965.

It does not seem probable that .ll the amphoras thus given to the winners were painted vases; but certainly each victor received as evidence and souvenir of his success a part of the oil to which he was entitled in one of those vases called Panatheniac amphoras by the archaeologists.[3]All in their decoration recalled the victory perpetuated on these vases in an archaic form.

"For games of Athens," since according to this legend, the image of the goddess was armed with the spear and the egis.[4] On the other side of the vase is the image of the contest in which the athlete had triumphed (Fig. 9). Evidence of a crown

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of the victor, and no more precious offering could be made to
the dead than to place[16] on his tomb; thus they have been found
in the cemeteries in nearly all parts of the Hellenic world.[1]
The poets mention them, and in the allusions made to them, [illegible]

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festivals of Athens.

Note 8.p.123. According to the number of measures of oil to
be distributed, if each must be enclosed in a painted vase, t
the workshop charged with their supply would have had to deli-
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hundred amphoras decorated by the brush.

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that had been indicated up to 1905, Walters arrived at the nu-
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that decorated them, on the names of the magistrates read on
them up to a certain time, see the study devoted to these mo-
ments by De Witte (Vases panathénaïques, in Annali. 1887, p.
284-322; 1878, p. 276-284; and for the figures, Monumenti, vo-
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work devoted to the Panathenaic amphoras is that of G. von
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or justly, we believe, excludes from his study the amphoras,
which while being decorated by the image of Athena, do not [illegible]
the official stamp, "From the games of Athens." Those were [illegible]
terfeits intended to amuse amateurs of vases and to furnish t
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which were only imitations, in the Catalogue that he drew up
with much care, he arrived at the number of 130 authentic ampho-
ras. The most ancient panathenaic amphora that has reached us
seems to be the Burgon amphora (Brit. Mus. B, 130). It dated
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won in one of the great games of Greece, these vases were a title to honor for those who had obtained them. They were carried away with pride; they were religiously preserved in the family of the victor, and no more precious offering could be made to the dead than to place it on his tomb; thus they have been found in the cemeteries in nearly all parts of the Hellenic world.[1] The poets mention them, and in the allusions made to them, they do not forget the precious liquid that filled them. Pindar recalls that an Argive athlete, whose Nemean victor was sung by him, had preluded his triumph by two prizes obtained in the festivals of Athens.

Note 3.p.128. According to the number of measures of oil to be distributed, if each must be enclosed in a painted vase, t the workshop charged with their supply would have had to deliver for each celebration of the great Panathenaic games several hundred amphoras decorated by the brush.

Note 4.p.128. Histoire de l'Art. Vol. IX. Fig. 433.

Note 1.p.129. Computing the total of the Panathenaic amphoras that had been indicated up to 1905, Walters arrived at the number of about 130 examples (History of ancient pottery. Vol. I, p. 389). On their modifications in the course of 3 or 4 centuries, the form of these amphoras and the style of the figures that decorated them, on the names of the magistrates read on them up to a certain time, see the study devoted to these monuments by De Witte (Vases panathenaiques, in Annali. 1887, p. 294-332; 1878, p. 276-284; and for the figures, Monumenti, Vol. X. Pl. 47, a,b,c,d,e,f,g; Pl. 48, i,k,l,m,n. The most recent work devoted to the Panathenaic amphoras is that of G. Von Brauchitsch. Die panathenaische Preis Amphoren. 1910. The author justly, we believe, excludes from his study the amphoras, which while being decorated by the image of Athena, do not bear the official stamp, "From the games of Athens." Those were counterfeits intended to amuse amateurs of vases and to furnish t their dining rooms. Those deducted thus from the count pieces which were only imitations, in the Catalogue that he drew up with much care, he arrived at the number of 130 authentic amphoras. The most ancient panathenaic amphora that has reached us seems to be the Burgon amphora (Brit. Mus. B, 130). It dated at about 630. At the beginning of that essay (p.1) will be found a list of all works so far on the subject of these amphoras.

"By him," he says, "the fruit of the olive was carried among the vailiant people of Hera in vases of terra cotta ornamented by varied paintings.[1] Simonides in an ode of which only two v verses remain to us, expresses himself thus on the subject of the athlete, which he celebrated:- "Five times successively, he gained prizes at the panathenaic games, amphoras filled with oil.[2]

Note 1.p.130. Pindar. Nomeans. X. 35. (Greek).

Note 2.p.130. Fragment 135. Edition Bergk. (greek).

When to offer this oil as a gift, as a rare and precious material, the Athenian State invited the brushes of its artists to decorate the vases containing it, this gave an example by which private men could not fail to be inspired in the effort made by them to sell with profit the same product in foreign markets. They had every advantage in giving it an appearance recalling that of those Panathenaic amphoras under cover of which the oil of Attica went to all the coasts of the Mediterranean to collect the approval of gourmands. In the curvature and decoration of these vases in which were offered the oil and wine of Attica, the Greek or Etruscan purchaser would recognize the style of the potters of Athens which Pallas invited to enhance by their intervention the splendor of the festivals celebrated in her honor. This resemblance would be for all that foreign patronage as a certificate of origin, which would ensure everywhere a good reception for the merchandize offered in that engaging form.

The distribution through the world of Panathenaic amphoras and the prestige enjoyed by them could not fail to contribute to favor the movement of these beautiful amphoras, which the workshops of Ceracicos made during the entire course of the 6 th centurw, and that they sent to Italy by thousands, filled with oil or wine. Yet there is reason to believe that the so-called Tyrrhenian amphoras are earlier than the most ancient of the Panathenaic amphoras known to us. To contain their products thus, the farmers of Attica had not awaited the time when the festivals of Athens assumed the importance under Pisistratus, which they had not previously possessed. They only had to follow the traces of the industrious Corinthians, so to speak. The latter were stimulated by the advantages of the position

which they occupied between two seas, before undertaking to s supplant the Phoenicians as the regular furnishers of these perfumes and fragrant oils, whose use was made necessary by t the requirements of the female toilet, by the care to be given to the long hair of both sexes as well as by the practice in the gymnasium and by the rites of burial. To contain those unguents and oils, they did not have those flasks of alabaster with golden veins and of glazed terra cotta, that were made in the cities of the Egyptian Delta and at Sidon. For those vessels with the appearance of luxury, they had undertaken with some success to substitute vases of clay, on which the brushes of their painters designed in vivid colors elegant palmatiums, figures of animals and of monsters, of gods and of warriors. Of their pyxis aryballas and their alabasters, they had thus made real objects of art.[1]

Note 1.p.131. Histoire de l'Art. Vol. IX. p. 585-593.

The Athenians followed this example when the progress of their agriculture enabled them to export with profit the products of their soil. Long before, they had workmen skilful in preparing and firing the excellent clay, which they possessed in their own territory; but it was perhaps the needs of their commerce which decided their potters to attempt to become artists, to fashion vases, whose decoration would chance to please the public in whose ranks Ionian and Corinthian potters had found faithful patrons. The first elements of their decoration were borrowed by these beginners from the repertory of their predecessors; but they soon wearied of the role of disciples and i imitators. Obedient to the movement which then carried Athens to new destinies, they did not delay to manifest an originality evidenced by the vases, which will succeed in these pages those already described.

In our modern world, in which the generaly use of machines permits the unlimited reproduction of a given type at very small cost, industry and commerce usually require from the cases in which to enclose their products only to provide hermetical enclosure and convenient use; but where the workman only creates units, he was powerfully tempted at each repetition of his professional work, by the desire of putting into the new work that left his hands something, which would distinguish it from

the works of the same hand that he had already furnished. This was his manner of diverting himself, of avoiding the monotony of a routiye repetition. He sought amusement in the addition of an ornament, that is very rudimentary, which always became more complex, and by degrees rose from the purely geometric m motive to the figure, the descriptive or narrative figure. This innate taste for decoration, for some ornamentation, manifests itself from the Mycenaean age in the rudimentary designs by which the entire surface of those clay vessels is covered, of those pithos found by hundreds in Crete, in the cellars of the palaces of Cnossos and of Phaestos.[1]

Note 1.p.132. Histoire de l'Art. Vol. IX. Fig. 131.

What still aroused the Greek worker more not to defend himself from this temptation, was the constant use made of clay by the civilization to which he was connected, for all the uses of life. Greece is not a country rich in metals like Egypt and the interior of Asia. The precious metals remained very scarce there until the time of Philip and of Alexander. In spite of the deposits in Cyprus and Eubea, even copper did not abound. In many cases in which we have recourse to metals or their alloys, in others where we use wood, the Greeks preferred to employ clay, that the potter found everywhere at his feet. Now clay lends itself with marvellous facility to take all forms,, on which the brush threw at once the images of various types of organic life by the aid of colors then fixed by the fire of the kiln, types of organic, of plant and of animal life.

Of this clay were made all the vases that in one way or another aided in the work of feeding. Even by their purpose, these vases were those, which in all families endowed with some comforts, and in what we would term secular assemblies, were exhibited to the eyes of relatives and assembled friends gathered for a common repast. Some, like the amphoras and crateras, played their part in the preparations for the feast and furnished the dining room or its vicinity. Others, like plates and oenochoes appeared on the tables, before the beds, or passed from hand to hand among the guests. To that sort of work, one should not be surprised that the decorators of clay devoted themselves with most perseverance and ardor. They ended by giving to these works such elegance of form, and by painting pictures on them with such masterly execution and such a variety of subjects,

[illegible] lose sight of the true character properly attributed to these vases, when it is sought to replace them in the surroundings where they were created. By seeing them arranged in the glass [illegible] for collection in the secret chambers of opulent mansions, or [illegible] a very false idea of the products of this industry. "They were [illegible] in Italy than in Greece."[1] Examine the views of interiors and of banquets that supplied the ceramic painters many themes of their pictures. You will see that in the repast were actually [illegible] clay as drinking vessels. Made of the same paste and covered [illegible] of the material were by their decoration vessels for use; but [illegible]

Have we not ourselves in well furnished houses services of Sevres porcelain, also Chinese and Japanese, that do not appear on the tables except at dinners of ceremony? Athenian life as [illegible] the house placed in their hands the most beautiful pieces pro- [illegible] workshops of Ceramicos. The Greeks have always taken and still [illegible] has one been more pleased than to talk of politics, philosophy [illegible] 6 th and 5 th centuries. We can affirm that the contemporaries [illegible] in these cups signed by Euphronios and Brygos, that we preserve in our galleries, protected by a glass case, as masterpieces of Greek painting.

[illegible]

Here is what completes informing us that these vases were u [illegible] ose contained in our museums are very frequently found tra

that some effort is necessary for us to seize them and to never lose sight of the true character properly attributed to these vases, when it is sought to replace them in the surroundings where they were created. By seeing them arranged in the glass cases of our museums, one would easily believe, that among the ancients they were made to be shut up as objects of luxury and for collection in the secret chambers of opulent mansions, or to ornament the walls of reception rooms. That would be to form a very false idea of the products of this industry. "They were neither trinkets nor Chinese vases in ancient houses, no more in Italy than in Greece."[1] Examine the views of interiors and of banquets that supplied the ceramic painters many themes of their pictures. You will see that in the repast were actually used cups, oenochoes, cantharas, skyphos and rhytons of painted clay as drinking vessels. Made of the same paste and covered by the same ornamentation, the crateras and amphoras were the great pieces of these vessels. These in spite of the poverty of the material were by their decoration vessels for use; but perhaps among the rich vases, they were not used every day. H Have we not ourselves in well furnished houses services of Sevres porcelain, also Chinese and Japanese, that do not appear on the tables except at dinners of ceremony? Athenian life as described by Xenophon and Plato further comprised these frequent reunions, where to do honor to his guests, the master of the house placed in their hands the most beautiful pieces recently delivered to connoisseurs by the best dealers of the worgshops of Ceramicos. The Greeks have always taken and still take a lively pleasure in conversation and discussion; never has one been more pleased than to talk of politics, philosophy and poetry around the festal table, than in the Athens of the 6 th and 5 th centuries. We can affirm that the contemporaries of Themistocles, Cimon and Pericles drank the wine of Attica in these cups signed by Euphronios and Brygos, that we preserve in our galleries, protected by a glass case, as masterpieces of Greek painting.

Note 1.p.133. Pottier. Musee du Louvre. Catalogue, etc.p.808.

Here is what completes informing us that these vases were u used by their owners for the purpose of domestic life. "On those contained in our museums are very frequently found traces

of ancient repairs, clasps of bronze or less skilfully pieces to unite two pieces or to arrest the progress of a crack. The junction is not always done with much care. Cracks remain through which the liquid can escape; but it was easy to fill these [illegible] served."[1] What is divined in these repairs is the desire that the owner of these vases had to keep in use as long as possible pieces, that if thrown with the rubbish would have made his t [illegible]

[illegible]

[illegible] ries of Tuscany, yet presents itself to the historian of art [illegible] of design in the paintings of the most famous masters of anti- [illegible] rendering an account of the conditions in which were made the [illegible] and Corinthian rivals the patronage of the Greeks of Sicily and Italy as well as that of the opulent Etruscans. We have ex- [illegible] culture had favored that of an industry, which until then had [illegible] recompensed and encouraged by the fine profits, these exports [illegible] for two centuries contributed no little to enrich Athens, to make felt and accepted everywhere the ascendant of its genius and its art.

These vases which were first sent from Athens into Italy, we have distinguished and recognized in the copy taken from Etruscan tombs, by indications that do not allow their true [illegible] to be mistaken. Still, when we have sought a term, that would [illegible] have believed it necessary to coin for this purpose a collective word, one of whose elements affirms that Attic origin. To this we have added another, which intervenes there to show that the [illegible] potter had not completed his full independence, when

of ancient repairs, clasps of bronze or lead skilfully placed to unite two pieces or to arrest the progress od a crack. The junction is not always done with much care. Cracks remain through which the liquid can escape; but it was easy to fill these crevices with resin, that after so many centuries has been preserved."[1] What is divined in these repairs is the desire that the owner of these vases had to keep in use as long as possible pieces, that if thrown with the rubbish would have made his t table service incomplete.

Note 1.p.134. Pottier. Catalogue. p. 609-610.

In spite of all that time has destroyed, the work of the Athenian manufacture is preserved to us, especially in the cemeteries of Tuscany, yet presents itself to the historian of art as very rich, with much genius and great variety. By it more than by any other documents, does one succeed in forming some idea of what could be the spirit of composition and the style of design in the paintings of the most famous masters of antiquity. Then no one will be astonished that we have held to renrendering an account of the conditions in which were made the first attempts of these potters to contest with their Ionian and Corinthian rivals the patronage of the Greeks of Sicily and Italy as well as that of the opulent Etruscans. We have explained how in Attica the progress of wise and intensive agriculture had favored that of an industry, which until then had possessed only moderate ambitions, and developed very slowly. Recompensed and encouraged by the fine profits, these exports gave to this industry the signal for a fruitful activity, that for two centuries contributed no little to enrich Athens, to make felt and accepted everywhere the ascendant of its genius and its art.

These vases which were first sent from Athens into Italy, we have distinguished and recognized in the booty taken from Etruscan tombs, by indications that do not allow their true source to be mistaken. Still, when we have sought a term, that would give some idea of their character as a brief definition, we h have believed it necessary to coin for this purpose a compound word, one of whose elements affirms that Attic origin. To that we have added another, which intervenes there to show that the Athenian potter had not conquered his full independence, when

he fashioned those amphoras and crateras. If he inherited from his fathers the art of preparing the clay, of placing it on the wheel and firing in the kiln pieces of great dimensions, on the other hand, when he had to decorate his vases, he was still in large measure tributary to those Ionians and especially to those Corinthians that he aspired to oust from the market. He was for the use of engraving and retouching colors. He was still more for the choice of the motives of the decoration and for their distribution on the field.

This situation further could not be prolonged. With Solon, Athens entered into new paths. The measures applied by him to the extinction of debts drew the people out of the misery of servitude. He created a new monetary system, that ensured to the natives the advantages long since enjoyed by the Athenians and Corinthians. He attracted to Athens foreign merchants and artisans by giving the metics, as they were called, better conditions than they had found in other Greek cities. Pisistratus continued his work.[1] He enlarged and embellished Athens. If one may so speak, he completed the opening of the doors and windows of Attica; he gave light and air to it. He invited the sculptors of Ionia and the islands to decorate together with the artists of Athens the edifices by which he ornamented the Acropolis and the lower city. He convoked all Greece to the s splendors of the grand Panathenaic games, to the display of strength and beauty presented to the eyes by the games of the stadium and the solemn processions.

Note 1.p.135. This work of Pisistratus has been explained elsewhere with more detail. (Histoire de l'Art. Vol. VIII, p. 546-551.

Thus everywhere then in this awakened and transformed Athens were offered to the ceramic painters scenes and models of which they could not fail to derive benefit. It further appears probable that about this time the workmen of the workshops of Ceramicos must recruit useful assistants among the artisans that left Ionia, invaded and ravaged by the Persians. In some of the potters and painters that signed Attic vases have been supposed to be divined, by the form of their names which are not of those borne by the citizens of Athens, metics originally from M Miletus, Clazomenes or Phocea.[1] The Ionian decorators of clay

were inspired by the works of masters, that in their mural paintings had early attacked grand subjects. They were then in a measure able to give the Attic workmen very suggestive lessons. To initiate himself in the art of an ingenioss and well ordered composition, from whom could the workmen demand better advice than from the authors of paintings like the murder of Busiris by Hercules and the weighing of silphium on the cup of Arcesilac?[2]

Note 1.p.136. We mention particularly under this head the names of Amasis and of Lydos. By Herodotus are known the intimate relations, that the great philhellenic Pharaoh of the 26 th dynasty maintained with the Greek colonists established in Egypt, and with the Greek cities of Asia Minor. It would be very natural for the name of this popular king to be carried to Naucratis by freed slaves or by men of the lower classes. There are also signatures of Lydos, who is the Lydian, the man originally from that Lydia, which was the hinterland of Ionia. Kolchos and skythes, who also signed vases, likewise cause the thought of an Asian origin.

Note 2.p.136. Histoire de l'Art. Vol. IX. Pls. XX, XXI.

On the other hand, technical skill had until then been carried fartnest. It is then very probable that some workmen, chosen among the best, were called from Corinth to Athens to teach the Attic workmen certain tricks and secrets of the trade, particularly those of the combination of colors and of the application of red and white touches. They taught them also to fill without fatiguing the mind the parallel bands of the decoration of their crateras and amphoras, to distribute there with rapid strokes of the brush the commonplace images of great wild beasts and of factitious monsters.[3]

Note 3.p.136. See above on p. 104 what we have said of the presence of letters peculiar to the alphabet of Corinth on some Attic vases.

In the first attempts of Athenian fabrication, in the first works produced with the idea of trying the chances of export, which enriched the potters of Corinth, a great part was then given to borrowings and to imitation; but this was then a brief period while the experiments of the copyist sought nearly everywhere motives to be taken, in order to appropriate them for h himself by skilful procedures in combination and adaptation to

the camel. This was merely a preparation, in which the [illegible]
could not be delayed in the Athens of Solon and of Peisistratos.
[illegible]
of art, the decorators of clay began to find among the statua-
[illegible]
form by which they could be aided, when they desired to give a
[illegible]
adventures formed on the day of the Panathenaic festival the
subject of the recitations of Homeric rhapsodes. One or two
generations of artists were engaged in this preparation; then
[illegible]
other in invention and taste, there was seen to appear an [illegible]
[illegible]
tus sculpture.

2. The Craters of Ergotimos and Klitias.

The success and the beautiful craters just described and
figures evidence the favor enjoyed by the system of decoration
[illegible]
ing of the 6 th century. The potters and their patrons were
accustomed to it. Both had taken a taste for those long and
continuous contests, whose products made themselves superior
[illegible]
cration was, that it allowed the painter to employ the entire
field, if he so desired, for placing figures and therefore [illegible]
[illegible]
[illegible] the great craters, on which one would the [illegible]
[illegible]
and the diversity of the scenes represented there and
by the finish of the execution, this vase may be regarded as
[illegible]
while taking from his predecessors certain ornamental motives

the panel. This was merely a preparation, in which the industry could not be delayed in the Athens of Solon and of pisistratus. In that Athens which initiated itself in the life of poetry and of art, the decorators of clay began to find among the statuaries and the fresco painters, models of an interpretation of form by which thay could be aided, when then desired to give a body to these popular heros of epic poetry, whose exploits and adventures formed on the day of the Panathenaic festival the subject of the recitations of Homeric rhapsodies. One or two generations of artists were engaged in this preparation; then represented by a number of workshops with chiefs rivaling each other in invention and taste, there was seen to appear an entire school of ceramic painters, whose works will henceforth p present a faithful reflection of the creation of contemporaneous sculpture.

2. The Cratera of Ergotimos and Klitias.

The amphoras and the beautiful crateras just described and figured evidence the favor enjoyed by the system of decoration by parallel zones in the workshops of Athens about the beginning of the 6 th century. The potters and their patrons were a accustomed to it. Both had taken a taste for those Ionian and corinthian ceramics, whose products made themselves appreciated outside much before Athenian fabrication could enter the line. What further concurred in causing a love for this mode of decoration was, that it allowed the painter to employ the entire field, if he so desired, for placing figures and therefore presenting to the eye figures of a more amusing variety. Again on this plan was arranged the decoration by the two artists to whom we owe the great cratera, on which are read the signatures of the potter Ergotimos and of the painter Klitias. By its dimensions and the diversity of the scenes represented there and by the finish of the execution, this vase may be regarded as the most accomplished work left us by the Athenian ceramists contemporary with Solon. Between the little band decorating the shoulder and the dinos of the Louvre, a band from which we have detached two episodes (Figs. 87, 88), and the paintings of the cratera of Ergotimos is a close resemblance; but what makes the difference is, that in the latter work the painter, while taking from his predecessors certain ornamental motives

that h.ve a happy effect, no longer borrowed from foreign models the elements of his representations. To those files if real or factitious animals so much abused by the Corinthian brush, he would no longer consent to give more than a single zone, which is hidden near the base of the vase, where it has the least diameter. On all other zones is no longer a commonplace filling, no longer horsemen racing, Bacchic dances, nor duels that place anonymous warriors in combat; but everywhere are pictures, each presenting to the mind a clearly defined sense, some recalling the memery of the myths of epic poetry and others perhaps suggested by popular tales.

The artist has conquered entire independence. With matured reflection he disposes in the panels that he has chosen the themes which appear to him to present most interest to the public. Like his thought, his hand has taken more certainty. Whether he uses the brush or the point, his drawing is stronger. He has assumed qualities of precision, that we have not found in the same degree in the first attempts of the Attic workshop. Those are the merits that strike us in the vase, which we propose to study in detail as the supreme representative of the group of vases, whose decoration has for principle the superposition of several circular bands.

This typical vase is the celebrated cratera of the Etruscan museum of Florence, that by archaeologists has been been assumed the habit of calling the Francois vase. By this name it perpetuates the name of an excavator, Alexandre Francois, whose sagacity has rendered to archaelogy the greatest services. The skilful explorer of the cemeteries of Tuscany made this find in 1844, after many other discoveries at Fonte Rotella near C Chiusi, the ancient Clusium. The tomb which yielded this prize had been pillaged in antiquity. The vase had been broken and its fragments were scattered. In spite of the care with which these were collected, they were not all recovered. If later s searches have restored some that were not found at first, there is no part of the vase, whose continuity is not interrupted by some gap.[1] Yet the entirety has been restored. If some figures are lacking on each band, it was easy to follow the development of the action in all the seenes. Several reproductions were g given of these images, and commentators have labored to seize the thought of the artist, to find the connection joining them

together in his thought the different themes that he had compared. No work of Greek ceramics excited a more lively interest.[2] Thus consternation was general in the world of archaeologists, when it was learned that on Sept. 9 th, 1900, a museum guard in a foolish fit of anger had thrown with all his strength a heavy stool at the poor vase, which he broke in pieces.[1] When the bits were gathered, 638 were counted. At the first moment, it was believed that the vase was destroyed forever. Yet there was the virtue of never despairing; a new restoration was attempted. This lasted for two years, but by the skill of the master workman entrusted with it, it appeared to have been very successful. Doubtless in places the ancient clay had been reduced to dust, and small portions of the decoration have thus disappeared; but on the other hand, in cleaning and adjusting the fragments, details have been caused to reappear that had sometimes been concealed beneath the cement, when the work of restoration was executed about the middle of the last century.[2] One is assured that the vase has rather gained that lost by the disaster which struck it. Yet we cannot desire that other monuments of ceramics should be subjected to the same test.

Note 1.p.138. On the circumstances of the discovery, see the letter of Alessandro Francois at the beginning of the Article by Braun. Annali. 1848, p. 299-382.

Note 2.p.138. The first reproduction at actual size of the figures was obtained in Monumenti. Vol. IV. Pls. LIV-LVII. A reduction of these plates was given in Arch. Zeit. 1850. Pls. XXII-XXIV. Later the director of Seminaire archaeologique of Vienna undertook a new reproduction of these paintings by the draftsman Michalek under the supervision of W. Reichel, and published it in Wiener Vorlegeblätter. 1888. Pls. II-IV. Some errors of the first drawing were corrected in that copy, where the figures were reduced about a third. But Furtwängler proved (Jahrb.Arc. Anz. 1890, p. 24), that this copy was not sensibly superior to the preceding. There were still many inaccuracies in transcribing the figures and legends; but particularly the pencil of the copyist had not rendered with sufficient fidelity the style of the Greek painter and the character of his drawing. Also when Furtwängler and Reichhold decided to reproduce the principal masterpieces of Greek ceramics in conditions of size

and absolute accuracy not earlier realized, they arranged that admirable publication by offering a new copy of the paintings of the Francois vaseS Griechesche Malerei, etc.). From those beautiful plates are borrowed the partial reproductions that we give of those paintings (Pls. I-III, XI-XIII).

Note 1.p.139. On the accident and these results, see a note by the director of the museum. L.A.Milani. Il Vaso Francois. (Alene e Roma. 5 th year. Oct. 1902).

Note 2.p.139. Reichhold (Griechischen Malerei etc. Tex. p. 11) remarks also that the abuse of plaster and retouches that the brush at the first restoration concealed or altered many lines of the original painting.

Although the vase was found in Etruria, no one thought for an instant if seegin in it a product of Etruscan industry. In the vessels fabricated by Tuscan potters or families of Greek potters established in Italy, and inspired by models imported from beyond the sea, many indications permit the imitation to be divined. The inaccuracy of the legends, errors made in rep-senting the myths; especially something uncertain and lax in the fabrication. Here on the contrary, is recognized at first one of the most careful works of one of the best workshops of Greece proper, a shop that cannot be other than an Attic work-shop. All attests this origin. Of the myths figured here, sev-eral are those recalled with most satisfaction by the imagina-tion of the poets and artists of Athens; but what is still more decisive is the character presented by all inscriptions read on the vase, that concern the signatures of the two authors of t this beautiful work on which are legends, some of which give the names of the persons and the others define the accessories which have found a place in these paintings. In all these texts, the letters are those in use at Athens and the forms of the l language are those of the Attic dialect. It is not doubtful t that we have here the masterpiece of one of the principal work-shops of Ceramicos. The potter that fashioned it and the pain-ter who decorated it were equally proud of it. To be sure that their names should not escape the eye of the observer, then h have traced twice on the clay in two different places this same formula:-"Ergotimos made me, Klitias painted me." We have other proofs of the vogue enjoyed then by the workshop of Ergotimos.

He signed a cup with Bacchic representations, said to have come from Egina and possessed by the museum of Berlin.[1] Fragments were gathered at Naucratis, where in the remains of signatures are thought to be found associated the names of Ergotimos and of Klitias.[2] In the composition and execution of its decoration, Klitias has made proof of such qualities, that his reputation should not be inferior to that of the manufacturer who employed him.

Note 1.p.140. It was published by Gerhard, Auserlesene Vasen, Pl. 238, and after a new and better drawing, in Wiener Vorlegeblätter. 1888. Pl. IV, 2a,b,c.

Note 2.p.140. Egypt Exploration Fund. Naucratis. Part II,p.167.

The Francois vase is a cratera of very great height. This h height is 2.17 ft. it is 5.94 ft. in circumference at the largest part of the body (Fig. 93).[3] Thus it continues the tradition of the potters of the Dipylon and of their successors of the 7 th century. A vessel of this form and dimensions offers to the decorator an ample surface; that is divided into 5 unequal zones that all contain images. It has further given the vase a foot in the form of a reversed echinus, on which it has found a place for figures. It has even placed figures on the haodles. It even placed on the mantles of certain persons, or has copied as did the Assyrian sculptors, the embroideries that decorated the vestments of State.(Fig. 94). There he made himself a miniaturist like a Corinthian, and amused himself by a real knack.

Note 3.p.140. It is important to state that Reichhold in the general view represented here, to give an idea of the general effect, restored the figures lacking on the original. This view is a restoration.

Everywhere, both in the parts of the decoration where the images are largest as on these little bands is also impressed by some archaic stiffness, and is of remarkable refinement and certainty. The most careful examination cannot discern on the vase a vestige of a first sketch in right line or od a correction. It appears necessary to suppose for such a complicated composition, that the painter began by making a cartoon as done for tapistries. One can imagine the drawing of this model traced on a board whitened with lime; but he had the means of

obtaining there with still more certainty the desired result. This was to work on a sort of clay model, on a vase that had the same curvature and dimensions as the piece to be delivered. That being once finished, he only had to place a coating of l light color on this form intended for experiments, which the artist then utilized for other vases distinguished from the first work by the selection of scenes to place in the fields.[1]

Note 1.p.142. Furtwängler and Reichhold. Griechische Vasenmalerei, p. 12 of text. Some useful indications are also found relating to the technics in the Memoir published by Reichel as a commentary on the drawing undertaken for the Archaelogic Seminary of Vienna. (Ueber eine neue Aufnahme der Francois Vase. Arch-epig., etc. Vol. XII, p. 38-59.

The clay forming the ground from which rises the decoration has here a red tint, warmer than in most vases of this epoch. The painter executed this decoration by means of this black g glaze to which he then knew how to give such a firm and frank tone. On the black he then laid in places violet and white touches. The violet was placed everywhere over the black. The white was used in the same fashion in most cases. Yet there are places where it seemed to have been laid directly on the ground to fill an outline indicated by the black line. Here as on many other pieces of the same kind, the retouches did not have the solidity of the black. Applied on the glaze, they not like it have penetrated into the pores of the clay, and were not incorporated with it. The thin skin of violet or white is then detached from the surface nearly everywhere; but when looked at closely, one discerns the very apparent trace of these colored retouches, and can in thought restore the polychromy of the decoration, such as it was when it left the workshop of Ergotimos.[2] The violet served to accent certain details of the clothing, accessories and ornament. The flesh of the men was black and that of the women was white. White was also employed for representing certain parts of buildings, certain parts of the costume of men, and where several animals found themselves near t together, as in the team of a chariot or in a hunt, to distinguish a horse from his companio in the team, one dog from other dogs forming the pack. The painter did not aim to reproduce the true coloring of the models that nature offered him. What he

sought was a general effect, where the combination of tones w would enliven the appearance of all these dark silhouettes. In its novelty this vase must resemble a tapestry woven with wools of three colors.

Note 2.p.142. Griechische Vasenmalerei. Text, p. 11-12.

What with this play of color aided the eye of the spectator to orient itself among these groups where the persons are very near together, and where the figures of the first plane partly cover those of the second plane, is the work of the graver executed with rare precision. The graver did this before the black glaze was entirely dry. When the point reached the still fluid color, it sometimes overflowed in a light seam over an edge.[1]

Note 1.p.143. Griechiscen Vasenmalerei. Text, p. 14.

By themselves alone, these qualities in execution, this charm of color and purity of design would have sufficed to make of the cratera in question an object of great value; but perhaps what could give it most value in the eyes of those foreigners by whose intervention it has come to us, was the curiosity that could not fail to be aroused in them by the variety of scenes, that the artist had taken the precaution to explain by a profusion of legends. This luxury of inscriptions concurred with e even the character of the figures to make of this vase a piece of exceptional importance. Men could not often see arrive in the markets of Etruria works from the fabrication of Athens, where all was so well calculated to arouse attention and to tempt purchasers.

The decoration of the Francois vase is a sort of "illustrated Greek Bible, that comprises with 128 inscriptions nearly 250 persons or animals distributed in some ten compartments. There is seen scarcely a subject that has not been treated in an earlier epoch, and which may not be known by Ionian or Corinthian works; but the new details and ingenious variations abound there, indications of an original mind, fertile in resources." [1]

Note 1.p.144. Pottier. catalogue. p.614-615.

To render justice to this creative effort, it is necessar: to review successively the various scenes placed over each other on the clay surface.[2] It is proper to place in the first line that one of the paintings, which by the places occupied announce themselves as the most important of all. It is further

the only one, with that of the foot, which extends entirely a around the vase. To the other themes the painter has assigned only half the circumference in each of these bands. Also no m more for this painting than for the other subjects will it be possible for us to reproduce the entirety of the figures. We could have attempted this only by the aid of a very great reduction, which would have assumed almost a schematic character. It has seemed preferable to choose in each scene one group which we detach from it. This will be reproduced with a slight reduction from the most faithful copies that have given in actual size the figures of the monument.[3]

Note 2.p.144. This is what Amelung has done very well in a description intended to be read in view of the monument.(Führer durch die Antiken in Florenz. 1897. p.202-226.

Note 3.p.144. The reduction is one fifth.

The principal band occupies the middle of the body and corresponds to the greatest diameter of the vase; the persons there have greater dimensions than in the other zones. It represents the procession of the gods coming to be present at the wedding of Thetis and Peleus. As if it did not admit that an obstacle could interrupt the processional march of the deities, the painter has continued it there even beneath the handles. Against one of these is represented the building toward which the entire procession marches, the palace inhabited by the newly married, an edifice of the Doric order, whose facade has the appearance of the pronaos of an ante temple. Beyond the vestibule and by a door of which only a single leaf is open is perceived Thetis, seated in an inner chamber, With her right hand she l lowers the nuptial veil over her face.[4] Before the threshhold and behind the domestic altar stands Peleus in festal clothing to receive his august guests. He is bearded; his long hair falls on his nape and shoulders. The colored mantle with richly embroidered borders is cast over the long tunic of white wool.[1] Peleus extends his hand in token of cordial reception, to the persons leading the file. This is his friend, the Centaur Chiron, who aided him to subdue the resistance of the goddess prompt in metamorphoses. The Centaur is represented in the ancient manner with the bust and legs of a man attached to the hinder parts of a horse. Always a fortunate hunter, he brings game

for the wedding feast, two hares and a roe deer suspended from a pine branch. Near him walks Iris, messenger of the gods, as the leader of the procession.

Note 4.p.144. Histoire de l'Art. Vol. VII, p. 441, Fig. 222, and in a more exact manner; VIII, p. 59, Fig. 42. After this image we have placed the perspective restoration, that Reichhold gives of the edifice repruduced by Klitias. (The same, p. 61, Fig. 43).

Note 1.p.145. In the portion of this band reproduced in Vol. VIII, Fig. 42, is seen Peleus and the signature of Klitias.

Then comes after the signature of Klitias written downward, three women closely joined in a single group, Chariclo, wife of Chiron, Hestia, guardian of the hearth, and Demeter, the giver of daily bread. All three under different names had their indicated places at the head of the procession. Behind them advanced Dionysos with an amphora on his shoulder and holding in his hand a vine branch from which hang bunches of grapes (Fig. 95). Seen in front view, the broad face of the god with the ample beard around it and falling on his chest, recalls the masks that were in use in the Bacchic ceremonies. Behind Dionysos is another triad of women, that of the Horai, goddesses that by the successson of the seasons personified by them, cause to germinate and grow the fruits of the earth offered to the guests on the banquet tables. Near them and forming a pendant to the signature of Klitias is that of Ergotimos. There commences the file of 7 quadrigas mounted by the highest deities of Olympus. Beside these chariots walk the Muses, grouped in threes or fours. There would have been something wanting to the feast, if these daughters of Zeus had not been invited to charm by their songs the ears of the gods, while Apollo played on the cithera.[1] One of them, Calliope, plays the flute. She is presented in front view. If the painter took that method t there, it was because he found in it more facility to show both hands which she carried to her mouth.

Note 1.p.146. Homer. Iliad. I, 604.

Zeus and Hera, king and queen of the gods, lead the pomp (Fig. 96). Like Peleus, Zeus is clothed in the white tunic and mantle of dark color. He holds the thunderbolt and the reins in his left hand and the goad in the right. A little behind is Hera,

[illegible]
the same sex, is ornamented by bands on which the people of
the embroiderer has designed lotus flowers and chariots drawn
by winged horses. Only the horses of the succeeding [illegible]
[illegible]
supposed to be concealed by the attachment of the handle. Noth-
ing of them is visible except their names. Poseidon and Amphi-
[illegible]
sovereign of the empire of the water. Poseidon has every right
to follow next his elder brother.

[illegible]
sees the horses. One is asked to suppose that the chariot and
[illegible]
we are read the names of Ares and of Aphrodite. Why do the lat-
ter and Ares appear so near [illegible] rank in the procession, very near
after a god to whom Zeus' place is superior in power and dignity?
It is believed that one can divine the reason for this place
of honor assigned to them. The event that this painting illus-
trates is a triumph of love, that unites a goddess to a mortal,
a union from which is to be born Achilles, the most valiant of
warriors.

The procession continues on the other side of the Vase; but
[illegible]
the team succeeding that of Aphrodite as well as the divini-
ties
[illegible]
to all appearance Apollo and Artemis mounted that chariot. Near
them were three women on foot, perhaps the Charites.

[illegible]
[illegible] on the clay. Beside the horses walked the relatives of
[illegible]
pair. Both turned to Athena and seemed to speak to her. On
[illegible] chariot were Hermes and his mother Maia. Hermes with a
short point of beard on his chin, does not have here the lit-
[illegible]
his clothes are long and rich, the same as those of the oth-
[illegible]

whose peplos, like those of the Horai and other personages of the same sex, is ornamented by bands on which the needle of the embroiderer has designed lotus flowers and chariots drawn by winged horses. Only the horses of the succeeding chariot are seen. As for the deities that it carried, it is left to the imagination of the spectator to supply them; their bodies are supposed to be concealed by the attachment of the haodle. Nothing of them is visible except their names, Poseidon and Amphitrite, written at the left of that team. Brother of Zeus and sovereign of the empire of the water, Poseidon had every right to follow next his elder brother.

It is the same for the third quadriga. There also are only seen the horses. One is asked to suppose that the chariot and driver were concealed by the other part of the handle. Beside it are read the names of Ares and of Aphrodite. Why do the latter and Ares appear eo that rank in the procession, very near after a god to whom Zeus alone is superior in power and dignity? It is believed that one can divine the reason for this place of honor assigned to them. The event that this painting illustrates is a triumph of love, that unites a goddess to a mortal, a union from which is to be born Achilles, the most valiant of warriors.

The procession continues on the other side of the Vase; but the painting presents more gaps there. Only the lower part of the team succeeding that of Aphrodite as well as the divine p pair transported by it. The legend has also disappeared. According to all appearance Apollo and Artemis mounted that chariot. Near them were three women on foot, perhaps the Charites.

Athena with the reins and goad in hand drove the 5 th chariot. She had as companion another goddess, whose name is no longer read on the clay. Beside the horses walked the relatives of Thetis, Nereus, an old man with wrinkled brow, white beard and h hair. Both turned to Athena and seemed to speak to her. On the 6 th chariot were Hermes and his mother Maia. Hermes with a s short point of beard on his chin, does not have here the light costume that he takes to carry through space the orders of Zeus. His clothes are long and rich, the same as those of the other gods. Only the caduceus in his right hand recalls his functions as messenger (Fig. 97). Before the horses are four women without

mantles, clothed only in the peplos decorated by sumptuous embroideries. All four hold each other by the hand, and to all this group applies the inscription that designates them as the Moirai, the goddesses that preside over the destinies of mortals. When the wedding song is sung, they will predict for the son which Thetis shall bear, his brief and glorious career.[1]

Note 1.p.147. Catullus. Nuptiae Thetidis. Verses 322-380.

Nothing of the last team remains, except the feet of the horses, and behind is a legend informing us that this chariot was that of Oceanos, the mysterious sovereign of that immense reservoir of water, which girdles the world intabited by gods and men. Doubtless his spouse thetis sat near him. Behind the chariot was a marine monster. The breakage spared there a bit of the head. The end of the tail is seen between the two attachments of the handle, behind the mule that Hephaistos rides. The infirm god is seated sidewise after the manner of women on a well stuffed cushion, reins and whip in hand. The painter was pleased to close this majestic procession by a figure, whose appearance must provoke a smile. Further, if he thus brought Hephaistos near Oceanos, this was because the myth established a connection between the two dieties. When Hephaistos was driven out of heaven and cast into space by the wrath of Zeus, he found an asylum in the humid depths of Ocean, where he spent nine years in fashioning marvellous works. The paintings that best merit being described with some detail, after the picture of the nuptial procession, are those filling the zone beneath the great central band. They present few gaps, and the subjects treated by the artist were of a nature to suggest to him truly picturesque motives and movements. The decoration there seems at first sight to form a continuous series of images. No handles cut in two the band, and nowhere has the brush designed one of those ornaments, that on other vases of the same kind served to separate adjacent scenes. Yet there are no less than two separate themes, each of which occupies one side of the cratera. On one side is Achilles surprising Troilos and Polyxena at the fountain, and on the other is the return of Hephaistos to Olympus. The first of these paintings is comprised between two buildings that mark its limits. At the right is the wall of Troy, built in isodomon masonry and surmounted by battlements before

which are piled the stones to be cast on the enemy if he is t tempted to assault the rampart. At the other end of the field is the fountain of the Doric order with light columns of wood, where the water runs from the rear wall through the mouths of two lion's masks. We have reproduced this edifice elsewhere for the character of its architecture, with the persons that occupy the vicinity.[1] Apollo, the friend of the Trojans is present afar at the surprise that he cannot prevent. A young Trojan returs to him to load in haste on his shoulder the vase just filled at the spring. There stands before one of the antes a woman, Rhoda, some Trojan virgin, who by her gestures expresses her fright. In the midst of this painting Achilles presses very n-near Troilos; but between this group and the fountain remains a wide void space. To fill it, the painter has placed there t three persons that have a passionate interest in Achilles, that their presence seems jastified, although they are not directly engaged in the action. Behind the hero is his faithful protectress Athena; Hermes and Thetis, mother of Achilles, have attitudes of strong agitation. Hermes seems to reassure her, to promise a happy result of the adventure. Scarcely anything remains of the figure of Achilles. What is divined by the pose of the lower part of the leg, the sole part of the image remaining is, that to give the impression of a very rapid race, the painter has projected the hero into space like a bird. Neither of his feet touch the ground. Troilos has suffered less. The recent restoration has even repaired certain lines of the drawing that the cement had conlealed (Fig. 98). The youth has had time when Achilles showed himself to spring on his horse. In spite of the two spears held in his left hand, he flees desperately with loose reins. Beside the mount that carries him gallops at liberty another horse, perhaps that of the young Trojan left at the fountain. Before Troilos and like him, but on foot flees his siter Polyxena, who is reserved for a different death and will escape the present danger. Of that figure only remains the lower part of the body and some letters of the legend; but under the belly of the horse of Troilos is seen overturned on its side the hydria that the young girl has cast away to lighten her race. Some steps more and Polyxena will be saved. She already reaches the group formed outside the wall of Troy. An-

Antenor is standing. Priam has a long sceptre in his hand and is seated on a stone seat. There the gate of the city opened in a single leaf. There came to the rescue two other Trojan [illegible]

[illegible]

The arrangement adopted for the second painting of the zone [illegible] tance out of different appearance, facing each other. One of [illegible] to rejoin the fixed group of deities, that in Olympus awaits the return of Hephaistos, which was very popular in the 6 th [illegible] accomplice of his exile, by sending her a magnificent throne, of which she would hasten to take possession; but once seated, she found herself held by invisible bands. Thus a prisoner, she had promised the hand of her daughter Aphrodite to whoever broke her chains. Ares went at once to Hephaistos to attempt [illegible] the latter repulsed him by throwing against him puffs of flame. [illegible] malice of Hephaistos, and the latter being all ready to render the service hoped for, advances at the head of a joyous procession [illegible] whose reins he holds. The infirmity of the lame god is indicated [illegible] phaistos and associated in the joy of the reconciliation feast [illegible] and the Nymphs. One of the Silenes bears a full wineskin; another plays the double flute; a third is seized by a nymph and holds her in his arms. Then is a gap caused by a fracture. At the end a nymph plays the cymbals. The Silenes have ears, a tail and legs of a horse. The painter has given to the lines [illegible] in the male figures by a very pronounced ithyphallism.

[illegible] of Willamowitz Möllendorff. *Hephaistos (Nachrichten von der K.* [illegible]

Antenor is standing, Priam has a long sceptre in his hand and is seated on a stone seat. There the gate of the city opened in a single leaf, there come to the rescue two other Trojan warriors, Hector and Polites.

Note 1.p.150. Histoire de l'Art. Vol. VII. p.440, Fig. 221.

The arrangement adopted for the second painting of the zone in question was suggested by the data of the theme itself. The actors of the scene are divided into two series of equal importance but of different appearance, facing each other. One of these groups, that of Hephaistos and his followers, advances to rejoin the fixed group of deities, that in Olympus awaits the return of Hephaistos, which was very popular in the 6 th century but seems to have then fallen into oblivion.[1] According to the tale, Hephaistos was avenged on his mother, an accomplice of his exile, by sending her a magnificent throne, of which she would hasten to take possession; but once seated, she found herself held by invisible bands. Thus a prisoner, u she had promised the hand of her daughter Aphrodile to whoever broke her chains. Ares went at once to Hephaistos to attempt to bring him by force to Olympus to deliver the captive; but the latter repulsed him by throwing against him puffs of flame. Where Ares failed, Dionysos succeeded. He drowned in wine the malice of Hephaistos, and the latter being all ready to render the service hoped for, advances at the head of a joyous procession (Fig. 99). Dionysos walks beside the mule of Hephaistos, whose reins he holds.,The infirmity of the lame god is indicated by the very visible reversal of the right foot. Behind Hephaistos and associated in the joy of the reconciliation that he has to effect, come the followers of Bacchus, the Silenes and the Nymphs. One of the Silenes bears a full wineskin' another plays the double flute, a third is seized by a nymph and holds her in his arms. Then is a gap caused by a fracture. At the end a nymph plays the cymbals. The Silenes have ears, a t tail and legs of a horse. The painter has given to the lines of their faces a bestial expression, that is also emphasized in the male figures by a very pronounced ithyphallism.

Note 1.p.151. On this subject see the very interesting Memoir of Willamovitz Möllendorf. Hephaistos (Nachrichten von der K. Ges. d. Wissen. zu Gött. 1895. p. 217-245.

[illegible]

[illegible]

[illegible]

red to her? After Aphrodite is Zeus with sceptre and thunderbolt in hand, and then Hera seated on her throne. The gesture of the hands of the goddess seems to express the impatience t [illegible] turns toward Ares. He is covered by a helmet with high crest, two long spears are on his shoulder, a shield on his left arm, cuirass on his sides and greaves on his legs, and is seated. There is weakness in his attitude. The painter seems to have desired to show the ferocious god humiliated by the mocking of Pallas for his discomfiture (Fig. 110). Then come three persons walking. There remain only the lower part of the figures. In the last figure at the left is recognized Hermes by his short costume. Before him is Poseidon or Apollo. The legend has dis- [illegible] is read on the clay beneath an extended arm.

[illegible] at one side is the obscure race in the funerary games celebrated in honor of Patroclus. At the right is Achilles, who stands [illegible] [illegible] Of two of these teams, nothing more is visible than the names of the drivers, Ulysses and Automedon. The drivers all wear the [illegible]

[illegible] is represented the combat of the Centaurs and Lapithes. There is hardly spared more than the middle group. There is seen one [illegible] ing a spear, the a Centaur with no other arm than a great tr- [illegible] crushing beneath a pile of trunks and stones the Lapithes Kaineus, invulnerable to iron (Fig. 102). Theseus fights in the first rank of Lapithes. One will note the heads of the Centaurs. [illegible] as he has done for those of the Silenes, so that one feels in even these human faces, that a certain element of violence and brutality did not fail to enter into these hybrid types, when

On the side of the gods is Aphrodite standing and facing Dionysos, who presents herself in the first fine. Is not her person the price that Hera is going to pay for the liberty restored to her? After Aphrodite is Xeus with sceptre and thunderbolt in hand, and then Hera seated on her throne. The gesture of the hands of the goddess seems to express the impatience t that she feels (Fig. 100). Athena is standing behind Hera. She turns toward Ares. He is covered by a helmet with high crest, two long spears are on his shoulder, a shield on his left arm, cuirass on his sides and greaves on his legs, and is seated. There is weakness in his attitude. The painter seems to have desired to show the ferocious god humiliated by the mocking of Pallas for his discomfiture (Fig. 110). Then come three persons walking. There remain only the lower part of the figures. In the last figure at the left is recognized Hermes by his short costume. Bedore him is Poseidon or Apollo. The legend has disappeared. Between that unknown and Ares is Artemis; the name is read on the clay beneath an extended arm.

On the neck of the vase, two paintings separate the handles. At one side is the chariot race in the funerary games celebrated in honor of Patruclus. At the right is Achilles, who stands near the tripod and other prizes offered to the victors. Starting with all their velocity, the quadrigas race to the goal. Of two of these teams, nothing more is visible than the names of the drivers, Ulysses and Automedon. The drivers all wear the long tunic in which is clothed the charioteer of Delphi.(Fig.101).

The enjuries are still more serious on the other side, where is represented the combat of the Centaurs and Lapithes. There is hardly spared more than the middle group. There is seen the duel of a Lapithe, equipped like a Greek hoplite and brandishing a spear, and a Centaur with no other arm than a great branch of a tree. At that side three Centaurs are occupied in crushing beneath a pile of branches and stones the Lapithe Kaineus, invulnerable to iron (Fig. 102). Theseus fights in the first rank of Lapithes. One will note the heads of the Centaurs. The painter has proposed to give them a very peculiar character, as he has done for those of the Silenes, so that one feels in even these human faces, that a certain element of violence and brutality did not fail to enter into these hybrid types, when

the imagination that created them intended to control the nat-
ure of the animal with that of man. The eye is larger here and
the nose projects more, the hair and beard are more bushy and
are longer than on the heads of the gods and the heroes.

Below this zone extends a lower zone against the border of
the crater, whose decoration is also divided in two paintings,
[illegible]
the other, between two vertical series of palmettes. On what
may be called the front face on that where is found at the
incipal band the head of the procession of the gods, the paint-
[illegible]
is the best preserved part of all the decoration. Thus to give
an idea of one of the groups that form it, we have decided to
reproduce this painting almost entirely (Fig. 103). It lacks
neither a person nor a legend. Each of the hunters has his name
inscribed near him. It is the same for all the dogs. If the c
composition sins somewhat by excess of symmetry, yet it exhib-
its an art already wise. In the midst figures the colossal mon-
[illegible]
the thickness of his hide. Its enormous tusks are detached in
white on the black of the snout. These have already made more
than one victim; a dead dog is stretched on the ground before
the beast, and beneath its hind legs is a wounded hunter r sing
on his elbow. Yet the moment approaches when the combined eff-
[illegible]
mal. One dog has bounded on its back and bites its neck. [illegible]
Castor and Pollux plunge their spears into its sides. Peleus
and Meleager strike its head. Note the effort made by the pain-
[illegible]
in the method taken to present all the hunters in pairs, in w-
hich two persons make the same gesture. He seems to have be-
conscious of this defect and to have sought to lessen it by i-
serting some figures distinguished from the others by their c
color or attitude. All the warriors have the same costume, [illegible]
[illegible]
couples on the left, the huntress Atalanta attracts the eye by
the whiteness of her female flesh and by the singularity of
her costume. To be more free in her movements, she has raise
her peplos by a broad girdle that holds it at her waist. She
[illegible]

the imagination that created them intended to combine the nature of the animal with that of man. The eye is larger here and the nose projects more, the hair and beard are mure bushy and are longer than on the heads of the gods and the heros.

Above this zone extends a lower zone against the border of the cratera, whose decoration is also divided in two paintings, where a crouching sphynx with one paw raised separates one from the other, between two vertical series of palmatiums. On what may be called the front face on that where is found on the principal band the head of the procession of the gods, the painter has represented the chase of the wild boar of Calydon. This is the best preserved part of all the decoration. Thus to give an idea of one of the groups that form it, we have decided to reproduce this painting almost entirely (Fig. 103). It lacks neither a person nor a legend. Each of the hunters has his name inscribed near him. It is the same for all the dogs. If the c composition sins somewhat by excess of symmetry, yet it exhibits an art already wise. In the midst fights the colossal monster. His body is all stuck with arrows, which could not pierce the thickness of his hide. Its enommous tusks are detached in whice on the black of the snout. These have already made more than one victim; a dead dog is stretched on the ground before the beast, and beneath its hind legs is a wounded hunter rising on his elbow. Yet the moment approaches when the combined efforts of the band of warriors will overthrow the ferocious animal. One dog has bounded on its back and bites its neck. Behind, Castor and Pollux plunge their spears into its sides. Peleus and Meleager strike its head. Note the effort made by the painter to vary the appearance of the scene or risk some monotony in the method taken to present all the hunters in pairs, in which two persons make the same gesture. He seems to have been conscious of this defect and to have sought to lessen it by inserting some figures distinguished from the others by their c color or attitude. All the warriors have the same costume, the skin of a beast thrown over a short tunic; but in one of the couples on the left, the huntress Atalanta attracts the eye by the whiteness of her female flesh and by the singularity of her costume. To be more free in her movements, she has raised her peplos by a broad girdle that holds it at her waist. She has nude arms and legs to the middle of the thighs. For the

same purpose, between the combatants on foot to brandish their javelins, the artist has placed two archers, one on the left and the other on the right, who kneel to bend their bows and loose their arrows. It is not alone by this dæfference of pose that these persons attract attention. Their high caps end in a point and their rectangular quivers, the gorytes, indicate them to be Scythian archers. That one may not be deceived, the brush has named one of the archers Kimeros, the Cimmerian, and near the other has traced a name, Tocsamis, with an entirely foreign appearance.[1]

Note 1.p.157. There was honored at Athens as a warlike hero, as a sort of foreign Esculapius, a certain Toxaris. According to the popular tradition, Toxaris was a Scyphian that came to settle at Athens about the age of Solon, i.e., even at the time when the Francois vase was fabricated; he made there a great reputation for wisdom and knowledge. Many centuries later, there was shown to travelers his tomb and the inscription engraved on it.(Lucian. Scythia. 1,2,5, Toxaris, 57).

The painting on the other side is located over that showing Theseus in combat with the Centaurs, and recalls another exploit of the same hero, his victory over the Minotaur. Theseus has killed the monster by the aid of Ariana. He left Crete taking Ariana with him, and the seven young girls and seven young men that he had saved from death. They have started for Athens on the ship that took Theseus to Cnossos, and on the route stopped at Delos to celebrate this triumph and to honor Apollo there at his celebradte sanctuary, and Aphrodite who made Ariana the assistant of the Greek hero. Having descended to the s shore, the young men and girls take each others hands; they d dance a round over which Theseus presides. This dance recalls a myth dear to Athenians, and entered into the rites of the c cult of Delos under the name of the crane. In the sinuous movements that the leader caused to the band that helled in his s steps, it was believed were recovered the tangled windings of the labyrinth.1 The celebration of this rite, familiar to all that frequented the panegyries of Delos, was represented by the painting on two thirds of the length of this zone. At the head of the file walks Theseus in the long garments of the festival; he plays the lyre. Facing him, Ariana with the right hand ext-

extended, holds a crown and a black ball with a skein of thread, by the aid of which Theseus returned in the windings of the l labyrinth. Between Theseus and Ariana is a shorter figure, the nurse that followed in her flight the young girl, that she formerly nourished with her milk. The place assigned to this person foreshows the part which she will play in the Attic tragedy of the succeeding century, for example near the sister of Ariana, Phedra, in the Hippolyte Stephanore of Euripides (Fig. 104). After Theseus follows in regular order always a young man and a young girl, the fourteen victims rescued from death. Thirteen of these figures have fanciful names and appear to have been executed by the aid of a stencil. Between them are no differences other than slight variations in the costume of the women. Further, the painter seems to have felt that there was some c coldness in this uniformity of costumes and poses; he has imagined a very ingenious means to remedy this inconvenience. Phaidimos, the last of the dancers is distinguished from the others by her attitudes. She is delayed in landing; she springs on the shore to take her place in the round at the rear of her companions. Behind her the artist has represented the ship and her crew. In that view he has placed a movement of diversity, which contrasts in the happiest manner with the slow and regular motion of the ritual dance (Fig. 105).

Note 1.p.138. Plutarch. Theseus. 21.(According to Dicearchus).

The ship's stern landed on the shore. The mast is lowered. The rowers have ceased to beat the water. The pilot looks at the land and watches that the two great oars serving as a rudder are not injured. The sea is represented by a black mass. A nude and bearded man has thrown himself into it to gain more quickly the desired shore by swimming. Another man is also bearded and clothed like the dancers, advances toward the interior of the boat with extended arms; he seems to explain to the sailors what festival is celebrated by Theseus. The rowers are grouped in pairs. One of them in each pair holds the oar seen on the side. The other moves that one concealed by the hull of the bark. The men of the two first rows sit on their benches, look about them and enjoy the earned rest. Thus the succeeding pairs are more animated. Most of them have risen. Two of them extend their hands toward the bearer of the news, replying to

[illegible]
essive. Standing with the upper part of the body [illegible]
ard, he raised his two hands to heaven. One would [illegible]
the cry of joy is heard, that escapes from his expand[illegible]
[illegible]
seated and others are on foot. They all seem to talk [illegible]
and to congratulate themselves on the result of the [illegible].
Unfortunately a fracture has removed nearly half the ship. Be-
sides the fragment that we have described, all that [illegible]
[illegible]
tusk of a wild boar. Over the part of the ship remaining and
in the field are perceived some letters of a second signature
of the two artists, Klitias and Ergotimos.

What in the decoration of the craters best recalls this paint-
ing of the life of the sailors, and most nearly approaches it
even by the character of the sportive realism, is the band con-
[illegible]
nes and the pygmies.[1] Everywhere are the dead and wounded. [illegible]
[illegible]
later by painters of vases. These are valiant little men, and
[illegible]
[illegible]
to their faces of their enemies by those sharp beaks. They [illegible]
[illegible]
they do not ride [illegible] but goats with long horns and pendant
beards. Others are on foot. Some of these combatants use the
[illegible]
cranes and to drag them to the ground. Several are [illegible]
clubs or have arrows in their hands. No two groups repeat each
other exactly. The painter has known how to put a truly [illegible]
variety into the representation of the deeds of [illegible]
(Figs. 106, 107).

Note 1.p.153. In one of those notes which form the value of the perpetual commentary, which Frazer has given for the t[illegible] [illegible] *in which is a question of the cranes and pygmies, as well as the principal dissertations devoted by modern learned men to* [illegible]

and questioning him. The pose of the third is still more expressive. Standing with the upper part of the body thrown backward, he raises his two hands to heaven. One would believe that the cry of joy is heard, that escapes from his expanded lungs and his great open mouth. Of the sailors coming next, some are seated and others are on foot. They all seem to talk together and to congratulate themselves on the result of the adventure. Unfortunately a fracture has removed nearly half the ship. Besides the fragment that we have described, all that remains of it is the bow with high sides and the prow in the form of the tusk of a wild boar. Over the part of the ship remaining and in the field are perceived some letters of a second signature of the two artists, Klitias and Ergotimos.

What in the decoration of the cratera best recalls this painting of the life of the sailors, and most nearly approaches it even by the character of the sportive realism, is the band continued around the foot, which represents the combat of the cranes and the pygmies.[1] Everywhere are the dead and wounded. The pygmies here have nothing of the grotesque deformity given them later by painters of vases. These are valiant little men, who do not allow themselves to be frightened by the noisy flight of their enemies, by the beating of their wings, by the strokes to their faces of their enemies by those sharp beaks. They return these as they best can. Some charge at a gallop as cavalry; they do not ride horses but goats with long horns and pendant beards. Others are on foot. Some of these combatants use the sling. Others seek to seize with strong hooks the necks of the cranes and to drag them to the ground. Several are armed with clubs or have swords in their hands. No two groups repeat each other exactly. The painter has known how to put a truly amusing variety into the representation of the duels of dwarf and bird. (Figs. 106, 107).

Note 1.p.159. In one of those notes which form the value of the perpetual commentary, which Fraser has given for the text of Pausanias, there will be found indicated the ancient texts in which is a question of the cranes and pygmies, as well as the principal dissertations devoted by modern learned men to this myth and to the monuments on which it is represented. (Pausanias. I. 12-4). The explanation given ~~of~~ that bitterwar

between the people of the dwarfs and those of the wading birds was, that the latter devoured the grain cast on the ground by the pygmies; the laborers defended their seeds from the depredations of All those hungry beaks. (Hecateus. Fragment 206 in Frag. hist. graec. Edit. Muller. Vol. I, p. 19).

There is nothing to emphasize on the lower band of the body, on that above the reduced field, where around the bottom of the enormous vase extends the group of divergent rays (Fig. 93). As if to arrange a rest for the attention of the spectator, t that everywhere else was attracted by the complication of the scenes, the painter has placed there merely a commonplace theme. On each side is an ornament of beautiful character, where slender stems connect with expanded lotus flowers fanlike palmatiums, at one side between two griffins, at the other between two sphynxes, each of which has raised a paw. This is souvenir of the sacred tree, dear to the oriental decorators. Between these two motives are combats of animals, of lions that here throw down a wild boar and there a bull, a spotted panther that has seized a deer by the neck.[1]

Note 1.p.162. The details of these figures is given in Pl. III of Furtwangler and Reichhold.

To complete the description of the paintings of the cratera, it only remains to study the decoration of the handles. From some vase of metal has the potter borrowed the arrangement adoptedfor that part of the work. Above the handle proper, the strong hold for the hand that served for lifting and moving the cratera, he has formed a great band of clay comprised between two projecting borders decorated by a long series of lotus flowers. This band exceeds in height the lips of the vase and is joined to it by the beautiful curve of an ample volute. On its external face divided in panels are three figures, that s successively extend upward. From one handle to the other, in each of these panels is repeated the same motive, but with slight variations. On the back of the volute itself is a running Gorgon (Fig. 108). There is beneath the so-called Persian Artemis, the winged Artemis holding by the necks here a deer and a panther, there two lion cubs; finally, quite at the bottom is Ajax, who runs from the battle field after having torn from t the Trojans the corpse of Achilles. At one side hand the legs of the corpse, at the other being his shoulders and head, his

The entire extent of the interior of the cratera was covered by a coating of red glaze. The brush spread it where there were neither ornaments nor figures to be placed. This is a further proof of the extreme care that were bestowed over the execution of the work.

the outside of the vase which prolonged had furnished to him, by the study of the details we have been able to appreciate the importance of a character possessed in common by all these

there, in the successive order in which these persons were arranged, in the attitudes given to them, we have believed could be seen the effects of reflective labor, that has left nothing to mere caprice. If this be so, how can one refuse to

general arrangement of the decoration? What escaped none of the

they have sought to divine the reasons which the artist had for [illegible] on certain themes and for distributing them as he did [illegible] ones, they have all come to nearly the same conclusions.

It is understood why Klitias, when he had to draw up the programme of a decoration which must be divided into such numero[illegible] pictures, chose for the principal theme the image of the procession of the deities of Olympus, that came to be present at the wedding of Thetis and of Peleus. The pose of Peleus has not reached us; we have nothing of the songs in which this [illegible] lian hero, an Argonaut like Jason, conqueror of animals like

be played in the Iliad by his son Achilles. These songs [illegible] appear to have ever been collected and condensed in a [illegible] epic poem, in a Peleid; but still it is necessary for [illegible] songs to have assigned to Peleus a very high rank in this legendary world that they created and in which they establish [illegible] sort of hierarchy, because for him has been reserved the

ses on Mt. Ida the successful lover of a goddess, but

long hair almost touching the ground (Fig. 109).[2]

Note 2.p.162. The painter remembered there a Homeric epithet.

The entire extent of the interior of the cratera was covered by a coating of red glaze. The brush spread it where there were neither ornaments nor figures to be placed. This is a further proof of the xetreme care that here presided over the execution of the work.

In describing the various paintings that Klitias executed on the outside of the vase which Erogtimos had furnished to him, by the study of the details we have been able to appreciate the importance of a character possessed in common by all these compositions. Everywhere in the choice of personages called to appear there, in the successive order in which these persons were arranged, in the attitudes given to them, we have believed could be seen the effects of reflective labor, that has left nothing to mere caprice. If this be so, how can one refuse to admit that the same directing thought must have governed the general arrangement of the decoration? That escaped none of the critics who have occupied themselves with this vase, and when they have sought to divine the reasons which the artist had for deciding on certain themes and for distributing them as he has done, they have all come to nearly the same conclusions.

It is understood why Klitias, when he had to draw up the programme of a decoration which must be divided into such numerous pictures, chose for his principal theme the image of the procession of the deities of Olympus, that came to be present at the wedding of Thetis and of Peleus. The pose of Peleus has not r reached us; we have nothing of the songs in which this Thessalian hero, an Argonaut like Jason, conqueror of animals like Hercules, it seems plays a role comparable to that which will be played in the Iliad by his son Achilles. These songs do not appear to have ever been collected and condensed in a concrete epic poem, in a Peliad; but still it is necessary for the epic songs to have assigned to Peleus a very high rank in this imaginary world that they created and in which they established a sort of hierarchy, because for him has been reserved the singular honor of becoming, though entirely mortal, not like Anchises on Mt. Ida the accidental lover of a goddess, but her spouse by title, a spouse by a contract signed by all the deities of Olympus, as we should say. After having related the struggle

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bed with pleasure the ceremonies of this marriage unique of its

kind; but we can now only form an idea of their tales by the

poem of Catullus, and to write it, he must be inspired rather

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do not ascend to the true sources, to the primary form of the

[illegible]

and in the rest of Greece in the 6 th century. What suffices

to prove that is the great number of archaic paintings in whi-

ch is represented the scene of this memorable wedding. As it

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Note 1.p.183. The nuptials of Thetis and Peleus were related

[illegible]

and the Scholiast of Homer on the Iliad. II, 140). There are

in the Iliad two allusions to this wedding and to the part ta-

[illegible]

position and the style of the song of the nuptials of Peleus

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visible trace of the influence of Alexandrine poets such as

Apollonius and Callimachos, without being able to know whether

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different authors the scenes which he brings under the eyes of

the reader.

Note 1.p.184. At the close of his study on two vases that r

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not claim to be complete, of the monuments on which are repres-

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When he had taken the idea of making the marriage of Thetis

and Peleus the principal piece of his decoration, the painter

had the very natural thought of borrowing from the mythical

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most of the subjects that served him for filling the secondary

fields. On that side of the vase which we have regarded as the

front is Peleus, and his son Achilles, who are everywhere in

the scenes. Against the edge of the cratera is an exploit of

[illegible]

[illegible]

[illegible], honored by their alliance. Peleus fights in the first [illegible]

that Thetis had sustained against Peleus in attempting to shake off the embrace of those human arms, they had certainly described with pleasure the ceremonies of this marriage unique of its kind; but we can now only form an idea of their tales by the poem of Catullus, and to write it, he must be inspired rather by some Alexandrine work than by an old cyclic poem.[1] Then we do not ascend to the true sources, to the primary form of the myth; but one cannot doubt that this was very popular at Athens and in the rest of Greece in the 6 th century. What suffices to prove that is the great number of archaic paintings in which is represented the scene of this memorable wedding. As it was also represented on the coffer of Cypselos.[1]

Note 1.p.163. The nuptials of Thetis and Peleus were related in the Cyprian songs (Extract from the Chrestomathy of Proclos and the Scholiast of Homer on the Iliad. II, 140). There are in the Iliad two allusions to this wedding and to the part taken in it by the gods.(XVIII, 84-85; XXIV, 62-63). In the composition and the style of the song of the nuptials of Peleus and Thetis, all historians of Latin literature recognize the visible trace of the influence of Alexandrine poets such as Apollonios and Callimachos, without being able to know whether Catullus translated a poem now lost, or borrowed from several different authors the scenes which he brings under the eyes of the reader.

Note 1.p.164. At the close of his study on two vases that r represent the struggle of Thetis and Peleus (Peleus and Thetis in Jahrb. I, p. 192-204), B. Gräf gives a list, that he does not claim to be complete, of the monuments on which are represented the nuptials of the hero and the goddess (p.204, V).

When he had taken the idea of making the marriage of Thetis and Peleus the principal piece of his decoration, the painter had the very natural thought of borrowing from the mythical h history of the hero and of the child to spring from that union most of the subjects that served him for filling the secondary fields. On that side of the vase which we have regarded as the front is Peleus, and his son Achilles, who are everywhere in the scenes. Against the edge of the cratera is an exploit of Peleus, one act of the prowess by which the hero merited being received among the gods like Hercules, or as the spouse of Thetis, honored by their alliance. Peleus fights in the first rank

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then he presides over the chariot race that below he desired to
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lower zone represents a high deed of Achilles, which the ceram-
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needed it to their brushes was on the one hand the importance
attributed to it by tradition. Troy could not be taken by the
Greeks, had been said by the Oracle, only if Troilos had fallen
before having attained the age of a man. By striking him, Ach-
illes made inevitable the loss of the city. On the other hand,
what this subject had attractive to artists was the opportunity
offered to introduce in their painting certain picturesque det-
ails. Here is the elegant architecture of a monumental founta-
in. Finally, there is a secret connection between this scene
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on the altar itself of Apollo Thymbrian that the pitiless Ach-
illes slew Troilos. By this sacrilege he aroused the wrath of
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recalls with emphasis the image of the corpse of Achilles saved
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part, when he had to fill the field left to him by the potter.
Besides an entire zone, he assigned to them half of the three
[illegible]
those Thessalian myths, which owed their celebrity to the pres-
tige of the Homeric epics, he could scarcely forget that Athens
also had its national hero, Theseus, its indigenous Achilles.
Theseus had his marked place on a vase that would make admired
across the mastery of the two artists of Athens. One also und-
erstands why Klitias adhered to not forgetting Hephaistos, but
to make him appear in this entirety. For the effort of the ce-
[illegible]
him the constant protection of a god, of him that presided over
the work of the fire, who aroused or moderated the flames in
[illegible]

of the heros which go to free Etolia from the wild boar of Calydon. Achilles has taken possession of two other zones, those enclosing above and below the nuptial procession. In one of t them he presides over the chariot race that below he desired to celebrate in memory of his dear Patroclus. The painting of the lower zone represents a high deed of Achilles, which the ceramic painters have executed with marked predilection. What recommended it to their brushes was on the one hand the importance attributed to it by tradition. Troy could not be taken by the Greeks, had been said by the Oracle, only if Troilos had fallen before having attained the age of a man. By striking him, Achilles made inevitable the loss of the city. On the other hand, what this subject had attractive to artists was the opportunity offered to introduce in their painting certain picturesque details. Here is the elegant architecture of a monumental founta-ain. Finally, there is a secret connection between this scene and that twice represented on the bottom of the handles. It was on the altar itself of Apollo Thymbrian that the pitiless Achilles slew Troilos. By this sacrilege he aroused the wrath of the god, who later directed against him the arrow of Paris. T recalls with emphasis the image of the corpse of Achilles saved by Ajax.

It is then from the myths of which peleus and his son Achilles were the heros, that the decorator has made the greatest part, when he had to fill the field left to him by the potter. Besides an entire zone, he assigned to them half of the three other parallel bands; but if he thus placed in the first plane those Thessalian myths, which owed their celebrity to the prestige of the Homeric epics, he could scarcely forget that Athens also had its national hero, Theseus, its indigenous Achilles. Theseus had his marked place on a vase that would make admired abroad the mastery of the two artists of Athens. One also understands why Klitias adhered to not forgetting Hephaistos, but to make him appear in this entirety. For the effort of the painter not to result in cruel mistakes, there was necessary for him the constant protection of a god, of him that presided over the arts of the fire, who aroused or moderated the flames in the kilns in which was prepared and cast the metal, and in those in which were fired the vases of the potter, those indocile f

flames, whose caprice could in an instant destroy the labor of many days. The master potter hoped to avoid those mishaps when he placed the image of Hephaistos on the vases which he decorated, when he assigned to him a fine role in the scenes traced on them by the brush. Further, it was above the inner Ceramicos, and quite near the workshops that filled it, that rose the temple of Hephaistos in which Athena also had her statue, Athena that shared with her brother the patronage of the varied industries to which this industrious city owed the better part of its wealth.[1]

Note 1.p.166. Pausanias. I. 14-6. Several learned men that have studied in place with most competency the topography of ancient Athens are inclined to seek this temple of Hephaistos in the edifice known under the name of the temple of Theseus. (See the note of Frazer on the text of Pausanias).

To the glorification of Hephaistos is devoted the section t that on this side corresponds to that on the other side where is represented the adventure of Troilos and Achilles. We have already seen Hephaistos in the procession of the invited guests of Peleus; but here being half concealed in the shadow under a handle, he seems to flee attention rather than to attract it. In the painting on the reverse is given one entirely different. Hephaistos is seated on his mule as the person most in view. He makes a triumphant entry into that Olympus from which he had been exiled by unjust anger. The two associated artists thus pay their debt to the god for the intervention on which they count, so that he may leave in the kiln intact perhaps the most important work, that they have undertaken to execute. At the same time they believe that they are performing a patriotic w work by indicating Theseus for the sympathy and admiration of the future owners of the vase, in recalling to them the services which this hero rendered to Hellenic civilization, and to the city which honored him as its true founder. Thus they show him on the one band fighting in the first rank against the savage Centaurs, and on another bringing back to their parents, who already lamented them, those virgins and youths of Athens rescued from the voracity of a ferocious monster.

The figures of the winged Artemis and of the Gorgon, which with the group of Ajax loaded by the body of Achilles ornament the handles, are not directly connected with any of the myths

that furnished the elements of the decoration. But by the ideas that they arouse, they concur in the impression, that must be left in the mind of the spectator by the entirety of these paintings. Several of them represent battles; now the Gorgon like the Keres was one of those demons, that threw themselves into the fight among the combatants, and scattered terror in their souls. As for the Artemis who holds the wild beasts by their necks, she enjoys a role analogous to that lent by popular imagination to the heroic conquerors of monsters, to Meleager and to Peleus, to Hercules and Theseus.

We have surveyed all the paintings ornamenting the body of the vase and have marked their connection. The choice of the subjects treated by the painter seemed to us to be explained in some by the exceptional originality of a myth, that caused the entire Olympus to descend on earth, and for the others by the sentiments that animate the two authors of the work, by their trade tendenciesand their civic pride. The case is no longer the same for the little band decorating the foot of the vase, and which represents the pygmies fighting against the cranes. We cannot assign motives of the same order to the method taken there. When the artist adopted this theme, he could "only propose to amuse the spectator and provoke a smile. If all movements did not have elegance and nobility, it might be said that this is the caricature of one of those battles celebrated in epic poetry. These dwarfs are comic by the gravity and passion that they carry into the struggle, which they support against these great birds, that standing on their legs exceed them in height by an entire head. They have the nudity and the arms of heros. The poses taken by some recall the attitude of Hercules fighting the hydra of Lerne or the lion of Nemea.

This humorous vein here allows its full career, and we have already seen it announce itself in some parts of the paintings of the grand decoration. Even on the principal band is Hephaistos parading on a peaceful mount and closing the solemn procession of the gods and goddesses; but the contrast thus arranged is again much more evident where the painter has represented the same god reentering Olympus. There to the serious attitudes of the Olympic deities seated on their high seats or standing between the thrones, is opposed the careless attitude of the returning deity and especially the disorderly movements of the

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treatment of familiar gaiety, which we feel exists in the central
of the angel's crown, that on the other hand expresses its joy
in such lively and true gestures.

This monument of classics thus finds itself call for a remark,
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Greek letters, on the other hand Greek genius did not have t
the same degree the superstition of decided genre as the
spirit of the 17 th and 18 th centuries. In poetry as in art
it was pleased by mixing smiles and tears, by resting by a note
of discreet comedy the soul softened and moved by violent emo-
tions. It would be easy to give more than one proof of this,
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most pathetic tragedies of Sophocles and of Euripides. We have
sought to clear the ideas which obtained over this rich decora-
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strict qualities that foresee sure and rapid progress. Possibl-
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we have had occasion to mention in the works of other schools.
Everywhere in profiles of faces the eye is seen in front. This
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of the body is presented in front view, while the legs and head
are seen [illegible]. This is the race that boldly decided the p
inter to suppress in the drawing the parts of the figure or a
accessories, which he did not yet know how to arrange so as to
make visible all that would be so in reality, from the style
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In the wedding procession, who advance in threes beside the
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the chariot; but he has placed them so closely against each other
that he has not found space to insert between their bodies the
skirt of the shawl. Thus he has enclosed the entire group in
the architure of a collective mantle (Fig. 95). This would be
a matter for the spectator to restore in thought the truth of
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sea harnessed side by side. The warrior and the horses in the
second plane are almost entirely concealed by those of the f

Selenes, drunk with wine and luxury. This is still the same b breath of familiar gayety, which we feel exists in the painting of the ship's crew, that on the upper band expresses its joy by such lively and free gestures.

This monument of plastics thus finds itself call for a remark, which agrees with the observations suggested by the study of Greek letters, on the other hand Greek genius did not have to the same degree the superstition of decided genre as the French spirit of the 17 th and 18 th centuries. In poetry as in art it was pleased by mixing smiles and tears, by resting by a note of discreet comedy the soul softened and moved by violent emotions. It would be easy to give more than one proof of this, borrowed either from the Homeric poems or from the noblest and most pathetic tragedies of Sophocles and of Eruipides. We have sought to clear the ideas which presided over this rich decoration; it remains to appreciate the execution and style. The d design is still impressed by archaism; but it reveals in the artist qualities that foresee sure and rapid progress. Doubtlesswe shall find in these paintings all the conventions that we have had occasion to mention in the works of other schools. Everywhere in profiles of faces the eye is seen in front. This is an inadmissible deformation in more than one figure. The top of the body is presented in front view, while the legs and head are seen sidewise. This is the mode that boldly decided the painter to suppress in his drawing the parts of the figure or a accessories, which he did not yet know how to arrange so as to make visible all that would be so in reality, from the point where he thought himself placed to take the view. Those women in the wedding procession, who advance in threes beside the chariots, he desired to show draped in a himation thrown over the tunic; but he has placed them so closely against each other, that he has not found space to insert between their bodies the skirt of the shawl. Those he has enclosed the entire group in the amplitude of a collective mantle (Fig. 95). This would be a matter for the spectator to restore in thought the truth of things., to give each of these persons the separate mantle to which they are entitled. There is the same awkwardness on the presentation of a pair of warriors marching in step, or of horses harnessed side by side. The warrior and the horse in the second plane are almost entirely concealed by those of the first

plane. Their resistance is only revealed by an outline that exceeds by some sixteenths inch that of the figures of the first plane (Fig. 101). What the painter desires is to be understood. To succeed in this, he has not hesitated to force the effect. He held to cause it to be divined that Achilles, although on foot as he may be, goes to meet and seize Troilos, who flees on horseback. To make apparent the velocity of this race, he is suspended in the air. Neither of his two feet touches the ground. This is not a race, it is a flight.

In spite of what is arbitrary in certain modes of representation, Klitias has a very vivid sense of the beauties of the living form. He follows them and reproduces them with intelligence and varied inflexions; he seizes and renders their movements with rare accuracy. He has there a knowledge of drawing which one risks mistaking at the first glance cast on the vase. It is by the manner in which the nude is treated, that may be measured the more or less accurate knowledge possessed by the artist of the general arrangement and of the elasticity of the complex structure of the human body. Now there are not in the decoration of the cratera many more clothed than nude figures. N None are nude in the most important painting, that of the nuptial pomp. What the subject seems to require and what the painter placed there was the richness and sumptuous festal costumes. The chase of the wild boar will later furnish the painters with a pretext, that they will hasten to seixe to show virile bodies in the entire development of their muscular strength, en the fire of passionate movement; but in the time of Klitias, heros were not yet unclothed. All the warriors grouped around the m monster have their busts draped. What the painter proposed there is to add picturesqueness to the fabric py means of the skin of an animal thrown over the tunic.

On the other hand, with the Silenes of the suite of Hephaistos and the Centaurs of the Thessalian brawl, nudity was required even by the composition of the type. What clothing could be given to those mixed beings as much horse as man? The painter appears to have endeavored to give lean and nervous bodies to the unwearied dancers like the Silenes, while only on the broad torsos of his Centaurs did he cause powerful breastplates to project. For the same reason he did not clothe the pygmies.

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savage dwarfs, that lived here, under the burning sun of Ethiop-
ia.* [illegible]
a figure of a huge [illegible] in the scene of the ambuscade arran-
ged by Achilles, to surprise Troilus. As for the corpse of Ach-
illes, it is thus in one of the paintings on the panels, here
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Greeks, they had already despoiled it of his arms and clothing.
Miletas then did not fear, as did the first ceramic painters
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he seems to have taken pleasure in showing what he could do
in that kind, always when he found in the data of the scene a
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drawing was correct, but not without some hardness. [illegible]
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of the muscular masses and in properly marking the play of the
joints. The contour lacks a little suppleness. It is sometimes
[illegible]
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with a singular freedom and vivacity.

Note 1, p.175. Aristotle mentions the pygmies as a tribe of
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Taste and the feeling for true and expressive movement are
especially revealed in those paintings whose subjects appeal
most directly to the initiative of the painter. In a scene
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compelled by the character of the scene itself not to depart
from certain noble and grave attitudes, all subject to the s-
[illegible]emony of a professional rite. The main lines of the [illegible]
arrangement of this composition might have been given him
elsewhere by some one of the frescoes presented to his eyes
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conjectures for subjects like the combat of the Centaurs and La-
piths, the chase of the wild boar of Calydon, and the [illegible]
[illegible]. On the contrary it is scarcely probable that [illegible]
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[illegible]. These caprices and [illegible] of the [illegible] would [illegible]

Those were conceived by the popular imagination as a people of savage dwarfs, that lived nude under the burning sun of Etiopeia.[1] Finally without apparent necessity, Klitias introduced a figure of a nude ephebe in the scene of the ambuscade arranged by Achilles, to surprise Troilos. As for the corpse of Achilles, it is nude in one of the paintings on the handle, because when Ajax succeeded in tearing it from the hands of the Greeks, they had already despoiled it of his arms and clothing. Klitias then did not fear, as did the first ceramic painters, to attempt the representation of the nude. Much on the contrary, he seems to have taken pleasure in showing what he could do w in that kind, always when he found in the data of the scene a plausible motive for depriving his persons of clothing, which the taste of the day imposed on them as a general rule. His d drawing was correct, but not without some hardness. Guided by a sure hand, the graver aided the brush in modeling the relief of the muscular masses and in properly marking the play of the joints. The contour lacks a little suppleness. It is sometimes too angular; but he assigns to different parts of the body very accurate proportions, he particularly indicates the movement with a singular freedom and vivacity.

Note 1.p.170. Aristotle mentions the pygmies as a tribe of dwarfs, that lived in the marshes of upper Egypt left by the Nile. (Histoire des animaux. VIII, 12, p. 597 a).

Taste and the feeling for true and expressive movement are especially revealed in those paintings whose subjects appeal most directly to the initiative of the painter. In a scene like the nuptial pomp of Thetis and Peleus, the artist was compelled by the character of the theme itself not to depart from certain noble and grave attitudes, all subject to the solemnity of a professional rite. The main lines of the entire arrangement of this composition might have been given to him elsewhere by some one of the frescos presented to his eyes in the temples of Athens, and this is also what one is tempted to conjecture for subjects like the combat of the Centaurs and Lapithes, the chase of the wild boar of Calydon, and the chariot race. On the contrary it is scarcely probable that monumental painting furnished a model for the battle of the pygmies and cranes. These caprices and gayeties of the brush would have b

been out of place on the walls of a sanctuary, while they were very appropriate on the surface of a vase like this, destined to appear in feasts and filled to the brim with wine causing drunkenness to the guests. After these had been interested in the scenes that recalled to them many serious episodes of the poems in which were related the history of the gods and heros, they also liked to turn their eyes to paintings that would amuse them, like pleasantry after drinking. Their minds felt in this contrast a relaxation and rest. When the artist proposed thus to cause his public enjoyment, he wery naturally found himself led to change the charm a little. If he no longer had to guide and sustain him the examples of historical painters, his imagination was then freed from the restraint, and when it was served by a hand already endowed with some skill, he m made a happy use of that freedom. In this part of his work Klitias made best appreciated both his talent as designer and his faculty of in vention. In the figures of the band of the pygmies, there is scarcely any trace of the stiffness and conventions of archaism. All is takin from nature and is vividly rendered, as well as the flexibility of the long necks of the cranes with their backward bends and abrupt tensions, and the violent fluttering of their wings, with the gestures of the dwarfs compelled to parry the blows by which they are menaced, or to deal mortal blows at their plumed enemies.

Same character of life and realism of genius in at least a part of the zone, on which is commemmorated the victory of theseus over the Minotaur. From the beginning of the 6 th century a temple was consecrated to Theseus.[1] It is probable that in that edifice the exploits of the hero were recalled by sculptures and paintings from which Klitias perhaps borrowed the representation of the religious rite of the ceremonial dance. The regular alternation of the figures of young men and young women gave a motive well calculated to develop itself on the entire length of a band, either in the interior or on the exterior of the cella. It was not the same for the boat. The image of those sailors that act, some seated and the others standing, would be less happily associated with the lines of the architecture. Everything gives reason to believe that Klitias invented this scene to add to the charm of his decoration, and there is in

the fight of the dwarfs and cranes, he has happily diversified the attitudes. All the movements have a spontaneous readiness, that permits one to seize their meaning at first sight.

Note 1.p.172. Aristotle. Athenaion politea. 15. Pisistratus convokes the citizens in the precinct of the temple, that according to the context appears to have been situated on the north slope of the Acropolis. Kenyon in his first edition printed en to Anacheio, guided by a text of Polyxene, that relates the same fact. After a new examination of the papyrus, he reestablished the reading; en to Theseio, which Blass adopted, whose edition is regarded as definitive. 1892.

There is yet another painting, the return of Hephaistos to Olympus, whose parts like these of the Delian festival, do not present the same appearance. There in the painting of the persons that escort Hephaistos and that follow Dionysos, we find that boldness of the brush that is emancipated, that freedom in design which seems to us to characterize other similar parts of the decoration. Even in that half of the painting that represents the interior of Olympus is noted the figure of Ares. It is not of the type furnished to the artist by the sculpture or a contemporaneous painting. Klitias made an entirely personal effort to indicate by the entire pose, a very peculiar and slightly distorted pose, what shame the god felt to have failed where his brother Dionysos succeeded (Fig. 110).

It is seen that we have had just motives to emphasize the c-cratera signed by Ergotimos and Klitias. The double signature that it bears gives us the first example that we have found on our way, of a painter that holds to make himself known to the public at the same time as the potter for whom he works; but what forms the special interest of this vase were the exceptional dimensions, the richness and variety of its decoration and the finish of this work. For all these reasons, it has appeared to us better suited than any of the vases that we possess, to furnish the elements of an exact definition of the characteristics of the art of the time of this date. Men are agreed in t thinking it contemporaneous with Solon, that it was executed between 480 and 470. In our knowledge, this is the most remarkable that Athenian ceramics produced then in a kind, which it was to abandon soon, at least for some years.[1] There have been

mentioned on the Francois vase some traces of Ionism.[2] There are perhaps some in certain details in the ornament; but it is particularly by the entirety of the plan adopted for the d distribution of the decoration, that this vase depends on the traditions of Ionian ceramics and also of Corinthian ceramics. With some artists of a little more recent date, with Nearchos and especially with Amasis and Exekias, Attic painting will return to a different system of decoration, one that was already sketched in the work of the potters of the Dipylon, and w whose traits were specified in that of the anonymous masters, to whom are due the so-called protoattic vases. This system is that of decoration in panels (metopes). We shall study it in the same manner in a small number of select examples.

Note 1.p.173. There hase been found on the Acropolis of Athens many fragments of vases of the type of the Francois vase, among the shards collected in the rubbish resulting from the fire kindled by the Persians. Same divisions in parallel bands; same style of drawing, especially the same polychromy and the same great use of white retouches.(B. Gräf. Die antiken Vasen von der Akropolis zu Athen. Nos. 484-605). One will be especially struck by the resemblance in considering the fragments r reproduced in color in Pl. XXIV. There are bits which might be thought to be detached from the cratera of Ergotimos, a procession of women richly clothed (No. 504), and the remainsof a p painting that seems to have reproduced the birth of Athena.

Note 2.p.173. Pottier. Catalogue. p. 615-616.

3. Vases with Decoration in Panels (Metopes). Amasis. Exekias.

There may be regarded as nearly contemporaneous with the products of the workshop of Ergotimos an entire group of Amphoras and hydrias, on which is felt in places the influence of Ionian and Corinthian traditions, as on the Francois vase, but which are distinguished from that and its congeners by a marked preference for wha is termed decoration in panels.

Here is what characterizes the arrangement so named; on one side of the body and sometimes on two sides, the painter has reserved a field, that so far as permitted by the curvature of the vase, assumes the form of a rectangle or rather that of a trapezoid. In this field, whose limit may be a fillet or a garland of leaves or lotus flowers and buds, the clay has retained its native color, only brightened by one of those glazes of w

which Attic potters had the secret. Within this field has the painter grouped the actors of the scene, that he has decided to represent on his amphora or hydria. The same ground has frequently been reserved for a band of small height, that extends on the shoulder, and sometimes for another also that unrolls near the bottom of the vase, and images fille these bands whose tone is the same as on the free space arranged on the s side of the piece; but these zones on the shoulder and the bottom, in this system of decoration are no more than accessories of secondary importance. What first attracts the attention of the spectator on a vase of this sort, is the field of tender red or orange yellow, that is detached with vigor but without hardness on the beautiful black glaze with metallic reflections that covers the rest of the amphora, and is the freedom with which stand out on this light ground the great black figures,, whose appearance is enlivened by touches of violet and white scattered there by the brush (Pl. III).

Not with the Attic pottery of the 6 th century did this arrangement appear for the first time.in Greek ceramics. It was seen already announced in Mycenaean ceramics.[1] Corinthian vases have sometimes tried this effect of the light panel placed in a black ground.[2] In Attica the potters of the Dipylon liked to divide in panels the surface of the body of their great vases;[1] but everywhere there is this merely a fancy od tendency, that further does not end in a firm and decisive tracing of panels nor in a happy contrast of tones. On protoattic vases, on those of Phalerum and of Vourva, the panels are already of a clearer design. They isolate better the lfield that they enclose.[2] With those of this series designated as most recent and all by the character of the execution and the presence of legends, on the vase of Nettos, the arrangement of the decoration is already nearly what we shall find on the amphoras contemporaneous with Pisistratus. The rose of the clay on which are profiled the figures contrasts with the black of the glaze everywhere else covering the surface of the vase, and one of these fields, that of the neck is inclosed within a rich border made of frets and rosettes.

Note 1.p.174. Histoire de l'Art. Vol. IX. p.644-645; Figs.355-357

Note 2.p.174. The same. Vol. VI. Fig. 490.

Note 1.p.175. The same. Vol. VII. Figs. 6, 9, 92, 99.

Note 2.p.175. The same. Vol. X. Figs. 55, 68, 70.

Note 3.p.175. The same. Figs. 63, 65.

This was the mode of decoration that the Attic potters seemed to wish to adopt, when wearied by the cold combinations of the geometric style, and finally aroused to the feeling of life, they attempted to project on the clay of their vases the imaginary world of the national myths. It was thus so long as they worked only for their fellow citizens of Attica and for their neighbors of Beotia and of the island of Egina; but the time came when they aspired to share the profit of the favor enjoyed in the West by the products of the workshops of Greece. Then as wise merchants, they endeavored not to derange the habits of this Italian patronage of which they desired to obtain possession. What they then offered it at first was a sort of counterfeit of Corinthian types; they sent it like its ordinary f furnishers, amphoras and hydrias whose decoration was formed of parallel zones filled by files of real or factitious animals; but when they felt themselves masters in the market which they had opened to themselves, they did not delay freeing themselves from the imitation of the foreign model. The effort that they made to disengage themselves is marked at first by the diminution od the number of superposed zones, and by the increasing importance claimed by the scene represented in the upper zone.

When the potter was once started in this path, he could no longer stop. All invited him to resume the method arranged by his predecessors, when they produced works of the kind of the amphora of Nettos. In a decoration so commprised, instead of the figures being dispersed as if stampeded over the entire s surface of the vase, they were grouped and placed against each other in a field to which attention was called by the elegance of the ornament that enclosed it, and by the dark tint of the glaze under which was concealed the beautiful tint of the clay for the entire remainder of the vase. Thus was created a true painting, that in the entirety to which it belonged, played a par analogous to that which the architect superintending the edifice assigned to the sculptured metope in the Dorci entablature of his temple. By that resemblance is explained and justified the term of decoration in metope, which ceramographs have introduced for this purpose.

It was naturally true that the adoption of this plan could not fail to exert a happy influence on the art merit of these paintings. When the painter traced on the clay the outlines of his figures thus placed as videttes, he was by this invited to condense his composition and to take more care of his design. To take a good part of the area furnished him by the potter and fill it well, he was obliged to give the persons dimensions superior to those od the figures placed in even the highest of the bands, comprised in the decoration of an amphora ornamented in the style of Corinth. As the figure was enlarged, it required there the brush that traced its outline and from the graver that modeled it, the placing of more firmness in the contour and more emphasis in the indication of the internal details, play in the articulations and peculiarities in the costumes. It no longer lent itself to this brief and simplified rendering that suits hre most reduced images, for example those that are vividly raised in the manner of a sketch, the ornament and shoulder of more than one great vase.

It is believed that another reason could be given for the p preference, which about this time the potter of Athens accorded to the arrangements, that left the clay uncovered only on a very limited part of the external surface of the vases. Hydrias, amphoras and crateras, whatever decoration they received, were not made merely for show, they were to be filled on occasion by water, oil or wine. Now the clay of the Greek potters was not subjected to the very high temperatures attained in the kilns of modern potters. This light firing always exposed them to allow liquids to filter through their too loose texture. They became truly impermeable only when their pores were closed by a thick layer of glaze. Unless cracks opened in this coating, in this sort of armor enclosing the vase, the better would it be protected from these exudations, from this leakage which r rendered its use less convenient. Doubtless for this reason, in pieces whose form allowed the brush to pass freely over the internal surfaces, for example in crateras and sometimes also in cups, the entire interior was covered by black glaze. A coating of beautiful red glaze was employed for this purpose in the cratera of Ergotimos and of Klitias, where the clay retained its natural tone on the exterior. Whatever the color of the glaze, it corresponded to the same need anf rendered the same

service.[1]

Note 1.p.177. Reichhold in the text of the Griechische Malerei. I series, p. 62. He profited by the breakage of this vase to assure himself of the existence of this glaze. B. Graf has also stated, that in most crateras the internal surfaces of t these were covered by a glaze, that was most frequently a black glaze.(Die antiken Vasen, etc. Nos. 608,609,622,624,629,630,633.

If Ergotimos took this precaution when he finished shaping the great cratera for which he had demanded the aid of the brush of Klitias, this is because the ambitious programme that he had suggested to his collaborator would not have suited the decoration in metopes. This programme implied too great a variety of scenes and the presentation of too many persons for it to be possible to utilize all disposable surface. The sole means of losing nothing and of avoiding confusion was to divide the entire surface into several parallel zones, and to distribute in these bands such diverse subjects, as the painted had received a mission to treat. As for the necessity of rendering tight the large and deep vessel, this would be provided by means of the coating that covered the intire interior of the cratera.

What caused in this case, that Ergotimos and Klitias adopted for the arrangement of their pictures the plan to which their immediate predecessors adhered, those who had fashioned the vases that we have called Attic-Corinthian, was the very exceptional character of the work which they had undertaken to create, the astonishing richness of the decoration by which they desired to ornament it; but it is probable that on other vases that left his workshop, Ergotimos associated himself with the movement which then tended to cause to prevail the system of decoration in metopes. "In this system, instead of the painting delighting in long tales, of extending at ease in a series of superposed zones, it is gathered together and condensed. It selects an episode to treat it with amplitude. The literature seems to have followed the same procedure. The great stream of epic legends and the abundance of episodes that are connected, give place to more compact compositions, to subjects more clearly defined. Pindar does not talk like Homer." [1]

Note 1.p.178. Pottier. Catalogue. p. 738.

This series of vases is represented at the Louvre by a very great number of pieces;[2] but these have as special interest

the proof of the efforts that the potters imposed on themselves to perfect their tecnnics and vary their themes. Results obtained by these intelligent activities of Attic workshops may be judged particalarly by the signed works of the two masters, w whose workshops seem to have been the most famous at the Ceramicos, about the middle of the 6 th century. We wish to speak of Amasis and of Ekekias. Was Amasis a painter and at the same time a potter? We do not know. On the signed vases that are known from him, he has never written beside his name more than the word epoise (made).[3] The signature of Exekias is read on four amphoras, four cups and two fragments. It is usually accompanied only by the verb epoiese; but on an amphora in Berlin and on another in Rome is found this inscription:- (Greek).[4]

Exekias thus claimed the twofold qualification of painter and of potter, that Amasis did not within our knowledge; but all the works on which the name of Amasis is inscribed resemble e each other so greatly in the procedures of execution and the character of the drawing, that one can define what is called the style of Amasis, and start from that definition to attribute to the master with much probability, a certain number of unsigned vases.[5] If he did not handle the brush himself, his taste imposed itself on all the painters that he employed. He required of them certain conditions in rendering that give to all the products leaving his workshop a visible and very real unity.

Note 2.p.178. Hall F, 1-29. Pottier. Catalogue, p. 716-725. Several of these vases and all those in other galleries which present the same characters, have been studied with much care by Karo. Notes on Amasis and Ionic black figured pottery.(Jour. Hell.Studies. 1899. p. 135-164. Pls.V,VI, 4 figs. in text).

Note 3.p.178. Klein. Die griechischen Vasen, etc. p.43-45.

Note 4.p.178. The same. p. 39-40.

Note 5.p.178. This is what Adomek has done. Unsignirte Vasen des Amasis. (Prager Studien. Heft.V. 1905).

Men possess today nine vases signed by Amasis, four of which are amphoras and four are jars of the form known by the name of olpe; there was also a cup decorated by eyes in the Ionian manner.[1] An amphora of the Cabinet des Antiques of the National Library merits being chosen as type of the vases sent from that workshop.[2] The form has nobility, although it may seem a little

heavy, when it is compared to the curvature that Attic potters will later give the same type (Fig. 111). The decorator has g given extreme care in the execution of the ornaments; these w with their very brilliant black lustre rise on the ground of a beautiful color inclining to orange. There is everywhere the same certainty of the brush, in the palmatiums that girdle the neck, in the ample vòlutes scrolled beneath the handles and in the great lotus bud that suspends one of these spirals, in the band of lighter buds of the same flower, which extend around near the bottom of the body above the double row of radiating points. Same red retouches are the centre of the palmatiums, for example, add to the effect of these motives. Same elegant precision in the detail of the forms, in the cover with its knob like the point of an inverted top, in the drawing of the plaited handles made of a triple cord.

Note 1.p.179. Klein knew seven of those vases. These are reprduced in the portfolio for 1899 of Wiener Vorlegeblätter, Pls. II, IV; but unfortunately several of them are only in line, w which always gives but a very insuffficent idea of the execution of the black figures. All the incised work disappeared. For the two vases more recently mentioned, see Heuser. Amphora des Amasis. (Jahr. des Oest. Inst. in Wien. Vol. @. 1907. p.1-10, pls. I-IV), and Alice Walton. An unpublished amphora and an eye-cylix signed by Amasis in Boston Museum (Am. Jour. Arch. 1907. p. 150-159, pls. XI, XII). The amphora in question is that published by Hauser.

Note 2.p.179. De Ridder. Catalogue, No. 222. The first who called attention to this amphora was duc. de Luynes (Vases peints, pls. I, II, III). It is entered with his collection in our Cabinet des Antiques.

On the shoulder is a battle scene presented in a very unusual way. No general melee; brandishing their spears high, the combatants are matched in pairs. There are nine of these duels. In a single one of the groups is one variation; a warrior falls on one knee between two other warriors. The lowered points of two spears are buried in his body. All these combatants have the same offensive and defensive arms, the helmet with high plume and cheek pieces, the cuirass, the round shield and the sword at the side, the metal greaves. What allows one to believe that the artist desired to represent there a struggle between

Greeks and Trojans under the walls of Ilium, is the presence in this place of two figures in the middle of a void, yet form a pendant over the two paintings on the body and divide into halves of equal extent the series of images of single combats. Those two persons are without arms and both are covered by caps that do not permit one to mistake the intentions of the painter. These are Phrygians which he wished to place in the scene. One of them blows a trumpet as if to give a signal or call for help. (Fig. 112). That there may be no possible hesitation concerning the nationality of this person, the clothing worn by him is t that short tunic spotted by white points, that ceramists usually give to Asians, Amazons, as well as to Phrygian princes and soldiers. The kneeling warrior, who is going to succumb, has a swan on his shield. It is then probable that Amasis intended to represent here the combat in which Achilles slays Kycnos. On the body are two paintings. At one side Athena and Poseidon face each other. Poseidon is clothed in the long tunic and the himation and leans on his trident, that he holds before him in his right hand. Athena is helmeted and has the chest covered by the egis, with no clothing other than the tunic checked in front from the girdle, that falls to her feet. With her left hand she holds her spear, inclined as it at rest. The gesture of her right hand indicates that she speaks to Poseidon. There is doubtless a memory of the dispute on the Acropolis about the name to be received by the infant city (.ig. 114). At the other side is Dionysos crowned with ivy, his long hair floating on his shoulders with a purple himation thrown over his tunic ornamented by embroidered bands. He holds in his right hand a l large canthara. Opposite him are two Menads with their arms a around each other's necks, who advance dancing to the god. One of them presents a young fawn that she holds by the neck. Their free hands suspend branches of ivy. They have also garlands of ivy around their brows. Their ears are hung with jewels. Rich embroideries ornament their tunics, spotted by rosettes, heart leaves, lozenges and brilliant points (Fig. 115).

Here as on the Francois vase, the design has most freedom in the figures of little height, those that play a secondary part in the decoration. In the paintings on the shoulder is the use of stencils. In all these duels, the same group is repeated from one end to the other of the series with no variations other

than those inserted by the point, which has engraveddifferent emblems on the shields; but in these groups as in the two isolated figures that break the file, the movement has accuracy and fire. This design is a little stiff in the principal figures with their front eyes in profiled faces, their noses too long and too pointed, their heavy chins and the dryness of the acute angles of the elbows; but it cannot be denied that the proportions are correct, and that there is in the poses nature and and dignity. The painter has labored to vary these poses, an effort marked especially in the attitudes given to the two Menads. Doubtless he has expressed his thought in but a very imperfect manner. With some embarrassment and some awkwardness. The eye of the spectator has difficulty to see the crossing of the four arms and to seize for each the point of attachment; but there is no less in the invention and arrangement of this group a search for grace and novelty, that does honor to the artist. He has no less applied himself to the work of incision. Everywhere on the hair and beard as on the decoration of the clothing, this work has a refinement and singular clarity. In places the engraver has slightly abused the point. On the side of the second Menad is really complication in the lines. The head and horns of the fawn are lost in the scattered rosettes that decorate the fabric.

In both paintings the artist has conformed to the custom of arranging a contrast between the flesh of men, painted the same black as the clothing, and that of the women kept in light tones; but one is surprised that to obtain this result, he has not employed the same procedure in both paintings. For the Athena, all nudes, the face, arms and feet, are covered by a white coating; for the Menads, the same parts are reserved with the color of the ground. Why did Amasis change the method thus at the two sides of the vase? Did he desire to mark the difference of rank between Athena, the great national goddess, and the Menads, simple followers of Bacchus? Or did he rather only wish to show that there was no trade secret, of which he was not m master? In any case, in vases leaving Ionian and insular workshops have we found examples of the mode of design, the precursor of that of vases with red figures, which Amasis uses in the images of his Bacchantes. One may perhaps derive from this fact

some indication of the probable origin of this potter. His name is not an Attic name, the name of a citizen. It recalls Egypt. Amasis, like more than one of the manufacturess of Ceramicos, must have been one of those metics or domiciled foreigners, t that played a great part in the industrial development of Athens.

Where did he pass his apprenticeship and where was he trained, before establishing himself at Athens? Was it at Naucratis in Egyptitself? Was it in one of those Ionian cities that maintained sufficiently close relations with the inhabitants of the v valley of the Nile, that more than one Greek born in Egypt came there to seek fortune?[1] We cannot say. The ceramographs that have studied the work of Amasis have always mentioned there m more than one trace of the influence of the arts of Ionia.[2]

Note 1.p.185. Pottier. Oenochoe du musee du Louvre signee par le peintre Amasis (Rev. Arch. 1889[1], p.31-34. Karo. Notes on Amasis. p. 143-145).

Note 2.p.185. Amomek. Unsignirte Vasen des Amasis. p.12.17,21-22.

Likewise signed by Amasis, the amphora of the museum of Boston that has been recently discovered is unfortunately much less preserved than that of the Cabinet des Antiques. Of the six figures which decorate it, not one is entire. That is a great loss; for the subjects treated there present more interest than those of our amphora, and in at least one of the paintings, the chosen theme imposed the most lively movements, which required from the artist a wiser and freer design. It is the same with the painting that represents Apollo and Hercules disputing about the tripod of Delphi (Fig. 116). Unfortunately the figure of Apollo is much mutilated. There remains of it scarcely more than the torso; but what exists suffices to make appreciated the boldness of the pose of the body thrown entirely forward, the arms tense to retain the feet of the tripod which Hercules has seized by the top and on which is attempted a restoration of the entirety of the group (Fig. 117). There is no conjecture in this sketch, except in a very small part. The movement of the arms of Apollo was given by the position of the two handles of the tripod. If the entire bottom of the painting has been destroyed, there remain yet some traces here of the toes of the right foot and there of the left heel of Hermes. The latter was represented with his legs widely apart. This spreadowes perhaps

rather forced, but by it he seemed to take a solid support on the ground in the effort, that he made to separate the two enraged adversaries in the struggle.

A fracture has carried away the face of Apollo; but one can conjecture that the painter at least attempted to give the features of the god a purity, that contrasted with the brutal countenance that he gave to Hercules. On the head of the latter f floats the mane of the lion of Nemea, whose jaws open and whose teeth extend under the chin of the heroic conqueror of monsters. He has the bow and quiver on his back. Apollo has his head bared and the hair floating on his nape; but to contend against such a formidable adversary, he has girded on the cuirass also worn in Laconia by the Apollo of Amyclea.[1] He is a young warrior that does not appear disposed to allow himself to be intimidated and to lose the prize. In the rear plane and between the two combatants stands Hermes as mediator and arbiter of the dispute. To fill the voids of their paintings, the ceramists freely employed the person of Hermes. Pretexts did not fail them to justify the presence in their paintings of the mobile god, who was suited to play such different roles. Without Hermes, the composition here would have had less amplitude and effect.

Note 1.p.186. Pausanias. III. 10-8.

On the other side of the amphora, the poet had represented Thetis bringing to Achilles the arms forged for him by Hephaistos (Fig. 118). Here again are three persons. At the left is Phenix, standing with spear raised and at rest. Before him Achilles lifts with the right hand the helmet, that has just been handed to him by his mother. He faces Thetis who still retains the rest of the arms, the spear and the great round shield, r richly decorated. The poses are easy and natural; the figures balance well. It is noted that perticularly here the work of the point, the flexibility and clarity of the engraved lines which represent the reliefs and the chasing with which, according to Homer, Hephaestos had ornamented these marvellous arms, which he had made his masterpiece.

The Louvre possesses an olpe signed by Amasis, that represents Hercules introduced into Olympus in presence of Poseidon, Hermes and Athena (Fig. 119).[1] Hercules has neither the club nor the lion's kin. His head is bare and his bust is clad in the cuirass decorated by rosettes of brilliant metal. He has

the quiver on his shoulder and holds his bow in the left hand. This is Hercules as an archer (Fig. 120). It is again as archer about the first years of the following century, that Hercules will appear on one of the pediments of the temple of Egina. On another olpe in the British Museum is reproduced the murder of Medusa by Perseus.[1] The amphora of the Bourguignon,collection at Naples is a work as careful as that of our Cabinet des Antiques; but it is less well preserved; the subject is also difficult to catch. It has further been believed, that there should be attributed,to the workshop of Amasis a certain number of unsigned vases.[2] Their style is the same as on the signed vases. Further, there are found certain details which appear to characterize the execution of Amasis; for example, fringed borders of the clothing, the hair on top of the head and that of the beard is indicated by a dotted line.

Note 1.p.187. Hall F. 90.

Note 1.p.188. Walters. History of Ancient Pottery.I.Fig.97.

Note 2.p.188. Possey. Scenes de chasse sur les vases grecs inedits. (Rev.Arch.1891[2] p.361-370. Adomek. Unsignirte Vasen. Karo. Notes on Amasis; Studnicza. Ephem. Arch. 1886.p.117,Pl.VII,3).

Of all these anonymous vases, that which can be with most certainty placed to the credit of Amasis is an amphora of the museum of Berlin.[3] In one of the paintings a bearded hero with helmet and cuirass receives from the hands of a woman, who must be a goddess, a great oval shield whose exterior is richly decorated. At the centre is the head of the Gorgon. Around the circle enclosing this emblem are two front bodies of lions and two horses. In that scene are present two beardless young men with bared heads, and two bearded warriors with helmets on brow and cuirass around torso, sword at side. No inscription indicates the subject of the scene; but it is not difficult to recognize Achilles in the bearded person to whom the arms are given. On the other side is a Bacchic theme. Dionysos between the Menads and the Satyrs. On the shoulder is an unbroken series of quite small figures, Menads and Ithyphallic Satyrs dancing w with frenzy around Dionysos. There are striking resemblances between this amphora and that of the Cabinet of Paris, so that the identity of origin can scarcely be in doubt. Same curvature of both amphoras.

Note 2.a.191.1 [illegible] under this title by Furtwängler (Arch. Anz. 1893, p.35), and the two paintings were published by Winter (Fig. I, XI).

[illegible]

There is found in the two scenes represented on the [illegible] [illegible] least one of the paintings. Even on both sides of the [illegible] [illegible] where that contour. There is no white coating on the female flesh, except that it [illegible] on the shoulder. [illegible] [illegible], a satyr and a [illegible] each other's necks, like the group on the vase of Paris. It is an arrangement of which I know no example in the paintings of that time, aside from those which it is believed are truly recognized works from that workshop of Amasis. It would be the latter who invented this mode of grouping, and he would have taken pleasure as inventor in reproducing it. One could almost see in it a mark of the workshop.

We find this characteristic motive again on an amphora of the Museum of Würzburg,[1] and that is why we are disposed to give the honor of this amphora rather to Amasis than to Exekias. There is seen rendered in a Bacchic scene the group of two persons, who embrace each other with arms passed around both necks; but this time the figures so joined are two satyrs (Fig. 121). [illegible] a vintage scene, the work of the satyrs (Fig. 122). This [illegible] [illegible] more arranged and executed [illegible] of Amasis, that where the form is more [illegible]

Note 3.p.188.It was mentioned under this title by Furtwängler (Arch.Anz.1893,p.83), and the two paintings were published by Adomek (Pls. I, II).

In both the painting and the engraving is the same sureness of the tool, the same general arrangement of the decoration. Here also the shoulder has its decoration, like the signed amphora, the persons of this painting are all of bolder and freer design than those two large paintings. On the vase of Berlin, as on that of Paris, the eyes of the women are of almond form and those of the men are round.

There is found in the two scenes represented on the body a procedure in execution, which the signed amphora used in at l least one of his paintings. Here on both sides of the vase, the nudes of the women are outlined and retain the color of the ground within that contour. There is no white coating on the female flesh, except that in the band on the shoulder. Finally, which is more significant, in the Bacchic scene on the vase of Berlin, a Satyr and a Menad embrace each other's necks, like the Menads on the vase of Paris. It is an arrangement of which I know no example in the paintings of that time, aside from those which it is believed are truly recognized works from that workshop of Amasis. It would be the latter who imagined this mode of grouping, and he would have taken pleasure as inventor in reproducing it. One could almost see in it a mark of the workshop.

We find this charactristic motive again on an amphora of the museum of Wurzburg,[1] And this is why we are disposed to give the hoor of this amphora rather to Amasis than to Ekekias. There is seen reappear in a Bacchic scene the group of two persons, who embrace each other with arms passed around both necks; but this time the figures so joined are two satyrs (Fig. 121). Amasis repeated himself; but this was a variation always of his favorite scheme. To this painteng corresponds on the other side a vintage scene, one that of the Satyrs (Fig. 122). This painting is perhaps the work most advanced and executed by the painters in the service of Amasis, that where the form is most correct and supple. Like the amphoras of Berlin and of Paris, that of Wurzburg further has on the shoulder its file of little figures, an entire crowd of Satyrs and of Bacchantes, who act

and leap with much excitement around Dionysos seated on a folding chair. On both these vases, the family air is so marked t that hesitation is scarcely permissible. In attributing to Amasis the two anepigraphic amphoras, one feels himself nearly as certain, is if as on the amphora of Paris, he read there his signature twice repeated. While seeming justified in certain respects, other attributions leave more room for uncertainty. Like all human masters, Amasis might have imitators. There existed in antiquity no laws prohibiting counterfeiting.

Note 1.p.190. Karo. Notes on Amasis.p.136-138, Pl. V. The paintings of this amphora were reproduced in heliograoure in a Memoir of K. Sittl entitled Dionysiches Treiben und Dichten im 7 und 6 Jahrhundert Vor Chr. 23 th Programme at Wurzburg. 1898. These paintings form Pls. II, III. If we have preferred to reproduce the given drawings in memory of Karo, although executed by a slightly heavy hand, this is because for every vase with curved sides, photography singularly deforms the figures. It is alone truly faithful for the flat bottoms of cups. Also never has been a more intemperate and more unskilful use of it than in this Memoir. Nearly all the figures inserted in the text, photographic reports are scarceln more than black spots, where the eye finds neither the persons nor the movements announced by the description.

Amasis appears to have had for a rival in the favor of the contemporaneous public Exekias, another chief of a workshop, whose work actually known comprises four amphoras and four cups, to which have been added some unsigned wases.[1] Exekias was both potter and painter. Most frequently, he inscribed beside his name only the verb epoiese; but on two of his amphoras is read the formula "he made and painted me."

Note 1.p.191. Klein. Die griechischen Vasen.p.38-42. Drawings of all the paintings of the vases signed by Exekias have been collected on Pls. V, VI, VII, of Wiener Vorlegeblätter. 1888.

The masterpiece of Exakias is perhaps the amphora of the Vatican which represents Achilles and Ajax playing at dice.[1] Yet if we prefer to offer as a specimen of his work an amphora of the Louvre, this is because that of the Roman museum has been reproduced only by a line drawing; now that does not preserve for the black figures their characteristic appearance; it does not sufficiently emphasize what distinguishes them from those

of vases with red figures. We can present a transcript of the vase of Paris, which without giving the colors of the original, at least replaces them by equivalents, that preserve for the image its proper appearance.[2]

Note 1.p.192. Mon. ind. dell'Inst. Vol.II, pl.XXII.

Note 2.p.192. This refers to drawings executed by Devillard under the supervision of Pottier for Vorlegeblätter (Pl. V,1a, 1b, 1c). Louvre. Hall F. 53. For a detailed description of this vase, see Pottier. Vases antiques du Louvre. II, p.93-94, and for a study of its merits, catalogue, p.734-741. In the image that we give of the vase of the Louvre, as in all copies not in color, the red retouches of the original paintings are reproduced by a gray and close hatching. The eye very soon becomes accustomed to this convention, and recovers there the coloring of the model.

The form of the amphora of exekias is not wholly that favored by Amasis. Without being more slender, it no longer has that flattening of the shoulder which prepares it to receive an entire series of figures; so on that part of the vase, the painter only places a series of palmatiums or of floral motives, which on two of the amphoras are repeated on the neck (Pl. III, Fig. 123). The amphora of the Louvre is entirely covered by a very brilliant black glaze, everywhere except in the fields r reserved for the paintings, in which the ground is a beautiful reddish orange. One of these pa ntings represents the contest of Geryon and Hercules. The companion of the hero, Eurytion, lies on the ground, wounded, between the combatants (Fig. 121). On the other hand, a theme no less familiar to the painters of that time was the departure of the warrior for the battle. He is helmeted, with the shield on his arm and spear in hand, standing in his chariot. Beside him with bared brow, but with his chest protected by a cuirass, the driver holds the reins and the goad. The horses are four in number. Two of them have the heads raised; the other two lower them with unequal movement. Above the horses is a siren in full flight (Fig. 125). Beside all the persons and even the horses is a legend. The driver alone has no name.

The painting of Exekias is less gay to the eye than that of Amasis. Scarcely any white; there are only very light touches, for example on the eye of Eurytion and on that of the Gorgon.

[illegible]
[illegible]
[illegible]
is the flesh, since there are only men here in the scene. In
[illegible]
statues and groups in bronze; to emphasize again the research-
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bronze sculpture and engraving in metal, this is the secret a
model of the artist, the source of his inspiration and of the
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This style has for him high qualities of nobility and grandeur.
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which is thrice repeated the group of a siren with wings e[illegible]
before a stag feeding (Fig. 126). Exekias had a taste for these
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reasons which incline one to think Exekias a little later than
Amasis. From the latter we have only a single signed cup.
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the memcers is better felt beneath the skin the relief and t[illegible]
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in the drawing of the horses of the quadriga. Their rumps [illegible]
a beautiful roundness, and there is a beauty suppleness in
[illegible]
[illegible]

Note 1.p.195. Pottier. Catalogue. p.710. We do not speak of
[illegible]
[illegible]

On one of the paintings of the amphora of Exekias is read [illegible]
cerind the back of Geryon the following inscription: - "S[illegible]

No lights spared by reserved parts. The red retouches tehemselves occupy here less space than in most paintings of the same time. By for the black dominates. As the clothing is black, so is the flesh, since there are only men here in the scene. In considering these images, "one has the impression of seeing s statues and groups in bronze; to emphasize again the resemblance to metal, the painter has curiously wrought with the point of the graver the clothing, arms and the manes of the horses. Bronze sculpture and engraving in metal, this is the secret m model of the artist, the source of his inspiration and of the paradoxical strength, which he accomplishes with the color. T This style has for him high qualities of nobility and grandeur. It renders with force the grand works of archaic sculpture." [1]

Note 1.p.194. Pottier. Catalogue. p. 735.

On the cover of this amphora is a band of passing animals,i n which is thrice repeated the group of a siren with wings spread before a stag feeding (Fig. 126). Exekias had a taste for these figures of deer. On a cup on which he twice placed his signature is no other decoration than two of these images. In each space between the handles is a passing hind (Fig. 127).[1] Exekias seems to have been one of the first potters that made at Athens after Ionian models these cups, to which Attic industry will later give a sovereign elegance. Even there is one of the reasons which incline one to think Exekias a little later than Amasis. From the latter we have only a single signed cup, and with the great eyes that ornament it, this has an entirely Ionian appearance. The drawing of Exekias is also in certain respects in advance of that of Amasis. The shoulders are rounder, the arms are more brawny and the hands are less slender. In all the members is better felt beneath the skin the relief and the solidity of the muscular masses. The same qualities are found in the drawing of the horses of the quadriga. Their rumps have a beautiful roundness, and there is a happy suppleness in the flexure of their necks which curve, and of their heads which bend downward.

Note 1.p.195. Pottier. Catalogue. p.740. We do not speak of the figure of Nike which decorates the interior of the cup; t there remain only slight remnants of the antique painting.

On one of the paintings of the amphora of Exekias is read b behind the back of Geryon the following inscription:- "Stesias

is beautiful." This is the first time that we see appear on a painted vase near the legends defining the persons and the artist's signatures, the name of a man followed by the epithet kalos. There is a habit peculiar to Attic potters, a custom that persisted during the course of the 5 th century.[1]

Note 1.p.196. Histoire de l'Art. Vol.IX. p.361-364.

There can be attributed with probability to the workshop of Exekias, from analogies of style and some of which are truly striking, the painting of an amphora belonging to the museum of Boulogne-sur-Mer.[1] It represents the preparations for the suicide of Ajax (Fig. 128). A palm tree that rises isolated in the field gives the impression of a desert site, which the hero has sought to be able to deliver himself in peace from this l life which has become odious to him. Bent to the ground, Ajax erects and fixes in a heap of stones the sword on which he will immediately throw himself. Before him and leaning against a p projection of the ground can be divined the great shield of the warrior with his helmet and spear. The scene is well composed. The drawing is firm and compact. To measure the advance that the taste and hand of the ceramic painter has made, from the workshops of Corinth to those of Athens, it suffices to compare this picture to the two Corinthian paintings that we have reproduced.[2] Ajax is represented there as lasting himself on his sword fixed fixed in the ground. In these two paintings the p pose of the hero spitted on his sword has something awkward and almost grotesque. Here is nothing like it. One is struck by the coolness with which Ajax proceeds with the preparations for the murder to be committed on himself, and one believes that he h hears the words pronounced before giving death to himself in the tragedy of Sophocles, which is later by about a centurw t than the vase figured opposite:- "the iron is ready, I cannot direct its sharp point with more reflection. This present to Hector, most detested and most odious of guests, as here newly sharpened on the stone and planted in the hostile Trojan soil. I have planted it an arranged it with care, so that it will g give me death. Thus all my measures are well taken."[1] It would be believed that Sophocles had under his eyes, when he wrote this scene of his piece, our vase itself or some fresco in which this episode of the Trojan cycle was represented under the same traits.

Note 1.p.197. E. Pottier. Musee de Boulogne-sur-Mer. p.72-75, Pl. XIV.(Album arch. des musees de province).

Note 2.p.197. Histoire de l'Art. Vol. IX.Figs.334-335.

Note 1.p.198. Sophocles. Ajax. Verses 815-823.

What evidences the fruitful activity that reigned then in A Athenian manufacture is, that for this first half of the 6 th century, besides the names of masters like Ergotimos, Klitias, Amasis and Amasis, known by several vases bearing their signatures, there are those other artists, doubtless of the second rank, whose existence is revealed to us only by a single work. For example, such is the case for Sophilos and for Taleides. Sophilos signed as painter a vase of which several fragments were found on the Acropolis of Athens.[2] In what remains of his painting, men have believed to divine an imitation of one of the paintings of the Francois vase, and in the painting itself by the use made of the paintings of the Koppa, a Corinthian w workman laboring at Athens. Taleides signed as potter an amphora on which is represented on one side the murder of the Minotaur by Theseus, on the other side being a scene of weighing.[3] This was a painter Lydos, as known by a fragment of a vase that came from Etruria, and where is recognized an episode of the taking of Troy.[4] Several hydrias are signed by the potter Timagoras, "who well represents the industrial art of the epoch by the care for detail and the monumental appearance of his compositions."[5] This is particularly felt in a painting like that in which Hercules is seen in combat with the god Triton, a theme that statuary had early treated in works such as the tufa pediment on an old temple on the Acropolis (Fig. 129).[1] On the shoulder is a scene of offering, the figures of small dimensions. As on many other vases, these have more refinement and elegance than the images of much greater height in the principal picture. The form of this hydria recalls that of the amphoras of Amasis by the flattening of the shoulder, that on one surface is decorated by a row of figures. This also has t the same appearance. Many white and red retouches; but it seems to have less invention and something less personal in the choice of subjects and the arrangement of the scenes. The incised work is very careful; but the design has less breadth than with Amasis and particularly than with Exekias. Very slender and a

[illegible] vases without great importance, must be nearly contemporaneous with [illegible] Nearchos, potter and painter. There is from him a beautiful fragment of a cantharos, found on the Acropolis of Athens. (fig. 150).[1] Achilles was represented there as [illegible] the arms made by [illegible]; she appeared to have several Nereids as followers. What leads to placing him not only after Klitias, but perhaps also after Amasis and Exekias is not only the freedom of design with which he draws the body and head of the horses in what remains to us of the representation of the [illegible]

[illegible] from the Acropolis [illegible] of the case of a statue.

little thin are the figures on both of these hydrias, too much isolated from each other and too systematically arranged.

Note 2.p.198. Winter. Vase des Sophilos (Athen.Mitta1889.p. 1-8, Pl. I in color). Wiener Vorlegeblätter. 1889. Pl. II, 3a, 3b, 3c, in black. B. Gräf. Die antike Vasen, No. 587. All fragments found are given in Pl. XXVI. From the style of the figures, Sophilos was perhaps a little earlier than Klitias.

Note 3.p.198. Wiener Vorlegeblätter. 1889. Pl.V, 1a,1b, There have been found on the Acropolis of Athens numerous fragments of a great dinos on which Lydos placed his signature, without our being able to decide from what remains, whether Lydos signed as painter or as potter.(B. Gräf. Die antike Vasen. No. 607, Pls. 33, 34, 35). The decoration of the vase consists of three superposed zones. On two of these zones are figures and on one is a file of animals. The top band represents a gigantomachy. Of what was represented on the second band is scarcely distinguished more than a scene of offering. The style seems more advanced than that of the potters to which are due the v vases of the same form, that we have placed with the so-called Tyrrhenian amphoras.

Note 4.p.198. Pottier. Catalogue, p. 725.

Note 5.p.198. The same. p. 730. Louvre. Hall F, 38-39. Wiener Vorlegeblätter. 1889. Pl. V, 3, 4.

Note 1.p.199. Histoire de l'Art. Vol. VIII, Fig. 274.

Tychios and Charitaios, potters known by signatures read on vases without great importance, must be nearly contemporaneous with Exekias;[2] but to the second half of the century must belong Nearchos, potter and painter. There is from him a beautiful fragment of a canthara, found on the Acropolis of Athens. (Fig. 130).[1] Thetis was represented there as bringing to Achilles the arms made by Hephaistos; she appeared to have several Nereids as followers. What leads to placing him not only after Klitias, but perhaps also after Amasis and Exekias is not only the freedom of hand with which he draws the body and head of the horses in what remains to us of the representation of the chariot of Achilles; it is also what we learn from an inscription from the Acropolis engraved on the base of a statue.

Note 2.p.199. Wiener Vorlegeblätter. 1888. Pl. IV, 3.

Note 1.p.200. The same. Pl. IV. 3. B. Gräf. Die antike Vasen, No. 611, Pl.36. He has gathered in the same place nine fragme-

fragments of another cantharus signed by the same name, on which seems to have been reproduced a gigantomachy (No. 612, Pl.37).

He that consecrated this statue to Athena "as first fruits of his works," was "Nearchos the potter." [1] "He that executed it"was Antenor, son of Eumenes; now Pausanias attests that Antenor after the expulsion of Hippias (510) modeled those statues of the tyrranicides Harmodios and Aristogiton, that twentw years later Xerxes carried into Persia.[2] From the connection of these two names on the pedestal, there is every reason to conclude that in the last quarter of the 6 th century, Nearchos was alive and still producing at Athens. If he could order a marble of this importance from the first sculptor of his time, doubtless this was because his workshop was one of those best frequented in the Caramicos, and the reputation of his house appears to have been sustained under the direction of his heirs, Ergoteles and Tleson. Both signed as sons of Nearchos.[3] There is only a cup from the first with this mention.

Note 1.p.202. C. I. Att. IV, 373^{31}.

Note 2.p.202. Pausanias. I. 8.3.

Note 3.p.202. Klein. Vasen, etc. p. 73-75.

As for the name of Tleson, it is read with the same formula on about 40 cups. Tleson and Ergoteles until the end remained faithful to the technics in which they had made their apprenticeship in the paternal workshop. When images are on the vases that they have signed, these are always figures that rise in black on a light ground.

Attic ceramists about this time appear to have pleased themselves by studying the horse and to make proof of their mastery in their fashion of drawing it in different positions, mounted by a rider or attached to a chariot. It was not from the time of Pisistratus and his sons, that the young nobles of Athens were not attached, as they were later, to arousing the admiration of the multitude by their equestrian prowess in public reviews and religious solemnities. Neither at Marathon nor at Platea did the army of Athens comprise a cavalry corps composed of citizens. This corps only appears to have been organized s some twenty years after the second Median war.[4] It was composed of 300 men, it numbered 1000 at about the beginning of the war of the Peloponessus.[1] Yet even before the republic had its na-

which they were employed. The cavalry of the two first c-
ses of Solon, the pentacosiomedimni and the cavaliers serve
in time of war as hoplites, i.e., as heavily armed infantry.
but they ordinarily went on horseback on an expedition, fol-
lowed by a servant, that is frequently seen represented on

ually he also had his horse and rode behind his master, carry-
ing his arms and provisions. Arrived on the place of action,
the hoplite dismounted, just as in Homeric battles the Greek
or Trojan hero descended from his chariot to fight on foot. W-
hile the combat lasted, the squire behind the lines held the
horse of the hoplite; when the fight ended, he aided him to

to finish the victory by pursuing the vanquished. For the ser-
vice of this mounted infantry, there were chosen from the

ced by story and art alike. Wherever a troop of hoplites ma-
ched, the squire horses, as we would say, were mixed in its
ranks, and for the painters present from curiosity at the dep-
arture of the expeditions, there were many opportunities to
alive the forms and movements of animals which represented the
best breeds, that the breeders of Beotia and of Thessaly

Note A....: This was demonstrated by ...
of the literary texts and the monuments with figures. X. ...

The artists also found choice models in the blooded horses,
that the chiefs of the great families, Alcmeonides, Cypselides,
also acquired, kept and trained to compete in the great

in pomp to the city, it was a spectacle which could not fail
to inspire the painter, like the tale of chariots that bore
the victor and his attendants, when these beautiful horses wal-
king with raised heads as if proud of having conquered in the
contest, saluted by the acclamations of an entire people. In
the cult that rose of the heads of the horses in the Boeoti

national cavalry, the rich men of Athens possessed horses with which they made campaigns. The citizens of the two first classes of Solon, the pentacosiomedimnes and the cavaliers served in time of war as poblites, i.e., as heavily armed infantry; but they ordinarily went on horseback on an expedition, followed by a servant, that is frequently seen represented on steles and vases. This squire sometimes traveled on foot; more frequently he also had his horse and rode behind his master, carrying his arms and provisions. Arrived on the place of action, the hoplite dismounted, just as in Homeric battles the Greek or Trojan hero descended from his chariot to fight on foot. W While the combat lasted, the squire behind the lines held the horse of the hoplite; when the fight ended, he aided him to remount his charger, when it was either necessary to retreat or to finish the victory by pursuing the vanquished. For the service of this mounted infantry, there were brought from the country where was grass, the horses that could scarcely be produced by stony and arid Attica. Whenever a troop of hoplites marched, the saddle horses, as we should say, were mixed in its ranks, and for the painters present from curiosity at the departure of the battalions, there were many opportunities to see alive the forms and movements of animals which represented the best breeds, that the breeders of beotia and of Thessaly had succeeded in creating.

Note 4.p.202. This was demonstrated by a penetrating cittic of the literary texts and the monuments with figures, W. Helbig, in his Essay with the title:- Les ippeis (Horses) Athenien.(Mamoires de l'Academie des Inscriptions. Vol. 37, 1902.

Note 1.p.203. Andocides (Greek). Sect. 5; Thucydides. II, 13-7.

The artists also found choice models in the blooded horses,, that the chiefs of the great families, Neleides, Cypselides and Alcmaeonides, kept and trained to compete in the great games at Olympia or at Delphi, harnessed in pairs or in fours. When the victors in the races at the great games of Greece returned in pomp to the city, it was a spectacle which could not fail to inspire the painter, like the file of chariots that bore the victor and his attendants, when these beautiful horses walking with raised heads as if proud of having concurred in this triumph, saluted by the acclamations of an entire people. In the tufts that rose on the heads of the horses in the quadriga

painted by Exekias, there is a memory of the luxurious harnesses that the Olympics gave their teams on these festal days.((Fig. 125).

We have seen with what talent Nearchos had treated the images of horses, which he caused to enter into the decoration of his cantharus (Fig. 130). We have already met with the same type on an amphora of Exekias (Fig. 125). What characterizes it is a fine and elongated head with slightly arched forehead, the width of the withers, the short and slender legs. In all parts the brush has tried to show the teeth between the lips of the half opened mouth. The point has indicated very clearly the reliefs made by the muscles on the heads of the bones of the knee and haunch. This type very sensibly differs from that presented to us by the vases with red figures, and is found with less p precision in the work of the graver on many fragments collected on the Acropolis, that without giving the name of the potter, by their style seem due to some contemporary of Amasis or of Exekias. For example, see the fragments of a great vase on which the painter had placed on one band of the decoration a file of chariots and on the other a race of horses.[1] Here are two horses, that under the pull of the tense reins, lower their heads to their breasts (Fig. 131). There are two horses to whom their riders have given free hand, and that rise for the gallop. (Fig. 132). On surveying these fragments, one finds there many other indications of the pleasure with which the ceramists at that epoch undertook to treat this kind of themes, furnished by harnessed and mounted horses.[1]

Note 1.p.204. B. Gräf. Die antiken Vasen. Pl. 39, no. 627.
Note 1.p.205. The same. Pls. 47-50, 53, 70-71.

We cannot multiply examples further. Doubtless the number of Attic vases with black figures contained in the museums of Europe and of America does not equal that of vases with red figures, representing a technics and a taste that had a longer d duration; but in the course of the 6 th centurw, the workshops of Athens made so many vases of beautiful form and careful execution, that everw author of a general history of Greek art is constrained, when he attacks the domain of ceramics, to sacrifices which do not fail to cost him dear. He is forced to renounce the reproduction and even to mention manw pieces, that

in the course of his preliminary examination seemed to him very interesting, either by even the choice of the subject taken by the painter as the theme of his decoration, or by the manner in which he has treated this theme, by what originality he has put into the composition or by the vigor and freedom in the d drawing of the figures.

We experience this embarrassment and these regrets even more vividly, when from the series of opaque silhouettes we pass to that light image reserved on a black ground, and to that of the polychrome image on a white ground. Yet it would be necessary then as today, to know how to resist the temptation, and as if an appeal of so many vases in which we feel reflected on the humble surface of clay, all the spirit and the virtue of the most sincere and moving interpretation, that art has ever offered of the beauties of the living form. To give a just idea of the characteristics of this art arrived at its perfection, like that of the more ancient art which preludes these masterpieces, we believe that there is but one method to take, that which we have adopted in this study. Some vases, set apart among hundreds of pieces between which one could long hesitate, will represent as a sort of delegation each phase of the development of this ceramics.

We have chosen these vases, and we shall select by preference among those on which is read the name of the potter or painter. doubtless, as we have already stated, without oun well knowing why, there are vases of each first order which bear no signature.[1] Yet it is to be presumed that these signatures placed on the clay were intended to increase the mercantile value of the vase, from which it is permissible to infer in a general way, that the artists who sold thus the property iu their works, passed by good right as the most skilful potters and decorators of their time in Athens. The masters whose mark brought a premium on the local market and in foreign markets must further adhere to avowing only those works with which then were truly s satisfied. To lavish this mark on examples of careless fabrication or on paintings injured by the capricious flame of the k kiln, they would have risked compromising the good name of their workshop. If we then wish to define the taste and style that reigned at a certain time in the ceramic workshops, we

have every chance to find the most certain elements of this d definition in the vases signed by the makers and by the painters, who at a certain moment gave the tone and represented the last advance of the art in Athens. For that in spite of so much destruction, it was necessary during some years, that their w warehouses should be most frequented of those at Athens supplying export commerce.

Note 1.p.206. Histoire de l'Art. Vol. IX. p.361.

This is the method that we have applied to the history of Attic painting with black figures. We have connected to this history of the description and study of some vases on which appeared the names of Ergotimos and Klitias, of Amasis and Exekias, of Nearchos and Timagoras. Of the observations to which these vases have given place in these pages, there is scarcely one that could not have been suggested to us by certain anonymous vases that fill the glass cases of our museums; but it would have been necessary to seek long and to require proofs of our statements from very different monmments. On the contrary, every effort of a workshop in full course of development is summarized in a vase like the cratera of Ergotimos. Likewise for the little that by attentive examination one can familiarize himself with the archaic series of the Louvre and of the British Museum, he states that by the scientific arrangement of t their compositions and by the firmness of their drawing, Amasis and Exekias are classed as the masters that have derived the best possible method from an another system of decoration, that in metopes. By it alone, their work allows us to judge of this system of decoration, to appreciate its merits and also to show its defects, over which could not triumph all the skill of the brush, that is compelled to call to its aid the graver of the engraver.

This original defect is even the opacity of the black silhouette, to which the incised work, however far it is carried, d does not give the appearance of life. This is what is nowhere felt better than before the painting which decorates the front of a hydria of the muesum of madrid, or on an amphora of Amasis already described (Fig. 116). Apollo and Hercules are represented as contesting the tripod of Delphi (Fig. 133). This painting is certainly one of the most advanced in style, that is found in the series that occupies us.[1] The profile of the face is more

regular here, the nose is shorter and less pointed than in the paintings of Amasis and of Exekias. At the elbow and knee the contours are less angular, and the drawing perhaps has more freedom, either in the indication of the movements or in the rendering of the fabric, in that of the folds of the short tunic that Apollo wears under his cuirass. When the eye falls on this image, it notes at once the qualities which do honor to the painter, and yet what one thinks he sees there is less two men in flesh and bone, than the copy of two bronze statues, or at least of a relief executed in metal and repoussee work.

Note 1.p.208. We owe the communication of this little known document and permission to reproduce it to the friendship of M. Leroux, an old member of the French School of Athens. It w will be published in the Catalogue of Greek vases of the archaeological museum of Madrid, whose preparation has been undertaken by M. Leroux under the auspices of the Academie des Inscriptions des universities du midi (Bordeaux and Toulouse). It will bear the no. 69 in that Catalogue and will be represented there on Pl. XII, just as we give it.

To judge of it by the vases which we have presented as those on which the Greek ceramist has taken the most happy method of the technics of black figures, the best painters of that school have not aimed to excite the curiosity of the purchaser by the novelty of the scenes represented in their paintings. The themes that we have seen treated by Amasis, Exekias and Timagoras are those already found in earlier ceramics and on Attic-Corinthian Vases, those which it would be easy to find by the dozen on a number of other contemporary vases.

It is rather by the extreme care devoted to the fabrication that these chiefs of the industry seem to have proposed to confer a high value on the products of their workshops. They are particularly occupied in giving their vases a form whose elegance or nobility satisfy the eye, of incorporating with the clay of this vase a covering, whose dark magnificence and solidity would leave nothing to be denied, then finally posing well their figures, placing on them firm emphasis in the contour of the internal modeling, due to the aid required thereto which the graver yielded to the brush. This perfection of the trade seems to have been the merit to which was sensitive the

ordinary patronage of these manufacturers. This is divined from seeing famous ceramists like Exekias sign a cup, whoch has no ornament other than two images of binds (Fig. 127).

Chiefs of workshops who did not feel themselves capable of these refinements in execution had one resource. This was to interest the purchaser in the subject offered to him by the f field of the vase. One would be tempted to believe, that in the attempt to sustain the competition, they freely employed that artifice, either placing in the scene myths, that had not been attempted before by other ceramic painters, or that by some ingenious variation they rejuvenated known themes. In the multitude of anonymous vases are found paintings, that either by their subjects themselves or by the manner in which these subjects are treated show the commonness of the paintings that we have already seen. For example, here is an amphora with the body decorated by a zone of figures divided into two fields by stems loaded by foliage and flowers. At one side is seen a draped woman seated on a swing between two bearded men, toward one of whom she turns as if to speak to him. A very small child h holds one leg of the seat of the swing and seems to stop the motion (Fig. 134). There must be a memory of an Attic festival, the Aiora, known to us by some words of the lexicographers.[1] All that we know of it is, that young girls then fastened to the branches of trees cords on which they swung themselves or dolls, singing a lament called Aletis, the song of the wanderer, which commemmorated the sorrow and tragical end of Erigone, daughter of Icarios.[2] In the other painting one cannot hesitate to recognize the return of Alceste, who brings Hercules from Hades, escorted by Hermes, the psychopomp deity (Fig. 135). The body of Hercules is presented in the most awkward manner; but the painter has proved his taste in the arrangement of his Alceste. He is wrapped in long veils, which he brings before his eyes with the right hand, as if they were not yet accustomed to the light of day. In the same hand he holds a crown, symbol of vicoory obtained by the courage of Hercules over the powers of darkness. In spite of inaccuracies in drawing, this painting speaks of the imagination. It recalls to it the adventure of this admirable spouse, whose sacrefice will later furnish Euripides the material of one of the most pathetic of his dramas.

On the other hand, see how a painter of inventive mind proceeds

to rejuvenate a used subject by the mode of presentation. If there be in the action of Hercules an episode early attempted by ceramic painters, and which always remained popular in the workshops, this is indeed that of the return of the hero to Argos, when to obey an order of Eurystheus, he brings there the enormous wild boar that ha has captured in the forests of Erymanthe. Men found pleasure in the contrast marked in the painting between the intrepidity of the conqueror of wild beasts and the cowardice of the tyrant to whom Hercules was temporarily subjected by the anger of Hera. The list would be long of the paintings in which is represented this meeting, and in nearly all the arrangement of the scene is similar. Seized by terror at the sight of the monster, Eurystheus is crouched in a pithos, in a great earthen jar from which project only his head and hands agitated by a gesture of fright. Before him stands Hercules, who has loaded the boar on his shoulders and a appears ready to throw him into the jar.[1] Divided in two pictures, it corresponds to a different moment of the action. One one side of the vase is seen only Hercules. He has returned to Argos and is there at ease. His club is laid on the ground. His sword and quiver are suspended on the wall as well as his lion's skin. Clothed only in a short tunic girded at the waist, he no longer needs his arms; but entirely ssubdued by his powerful are as he feels himself, the ferocious animal still resists. At the moment when his conqueror seizes him behind to raise and throw him on his back, he risists and seeks to escape. (Fig. 136).

Note 1.p.210. See Article Aiora in Dictionnaire des antiquities grecques et romaines.

Note 2.p.210. What confirms the interpretation of this painting proposed here, is the painting of a vase with red figures found at Chiusi. There is seen a young woman swinging and pushed by a Satyr. Above this group in the field is read the letters A L E, the beginning of the word Aletis. Gerhard . Trinkschalen und Gefässe. Pl. XXVII.

Note 1.p.212. Gerhard. Auserlesene Vasenbilder. Pl. 248, 3,4. Furtwängler in his catalogue of the gallery of Berlin describes several vases, on which a painting of the terror of Eurystheus presents the same arrangement (Nos. 1849,1850,1855). Pottier. Vases antiques. pl. 67. In the Ionian painting that we have

reproduced, it is before Cerberus himself brought by Hercules, that Eurystheus seeks a refuge in the traditional pithos. Histoire de l'Art. Vol. IX, Fig. 256.

Note 2.p.212. P. Orsi. Gela, scavi del 1900-1905, drawn by R. Carta and L. Polizzi, with 56 pls. and 566 cuts in the text. 766 pages. Rome. 1906. The form of the album is a little larger than that of the text. p. 334 and Pl. IX.

On the other side of the vase is Eurystheus, who is supposed to be present afar from these contortions of the conster. Overcome by fear, he flees running.(Fig. 137). The movement has separated his arms and expresses the shocked madness by which he is attacked. A woman clothed in a short tunic and draped in an ample mantle stands between the wild boar and Eurystheus, to whom she seems to speak. By the sceptre held in her hand is d divined a goddess. This must be Hera, who seeks to reassure the prince that her caprice has made for a time the master of the son of Zeus; but the poltroon will listen to nothing, and he already has one foot in the jar from which he demands an asylum. In all this, in those arms left at rest, in this last struggle between the hero and the beast poorly resigned to his defeat, in the useless intervention of the divine adviser and even in the pose of Eurystheus, who only has one foot on the groung, there is visible a care to amuse the spectator by showing him personages familiar to him in new attitudes and in picturesque surroundings.

One cannot hesitate to give the honor of this amphora to an Attic workshop. By the study of the whole of the numerous vases that he took from the cemeteries of Gela, P. Orsi has proved that in the last half of the 6 th and the first half of the 5 th centuries, it was from the manufacture of Athens that the rich inhabitants of Gela of Diomenides derived all the luxury of pottery, which they buried in their tombs.[1] In the centuries dating from that time is found no trace of Asian or insular m manufacture, and one meets there with only weak examples of C Corinthian pottery. Further, nothing in the decoration of the amphora that we have reproduced recalls the work of the painters of Corinth, and in the letters without meaning, that are scattered over the field around Eurystheus, there are no characters that are peculiar to the Corinthian alphabet.

Note 1.p.213. Orat. Gela. p. 582-584.

4. The Cups.

The paintings so far reproduced are taken from crateras, hydrias and particularly from Amphoras. When the potters of Athens had conceived the ambition to dispute with Ionian and Corinthian potters the foreign patronage, they commenced by fabricating in imitation of the rivals that they aspired to supplant, those vases of great dimensions, in which they exported the wine and especially the oil of Attica, that limpid and savory oil for which the prizes decreed in the panathenaic festivals gave a noisy fame. At first they did not undertake the cup. This was because it required from the potter and painter an entirely different effort of reflection and taste than the hydria or the amphora. There were decisions to make in many questions proposed to the improviser. He that modeled the cup had to seek the ratio to be established between the foot and the body of the vase. It was necessary ho make the foot light without endangering its stability; but what required still more reflection and taste was the determination of the line described by the contour of the vase, and consequently the depth and the expansion to be given to this vessel.

The difficulty was no less for the decoration. His brush could not play as freely on the cup as on the wide body or the shoulder of an amphora. He was then held to seek in an excess of precision and of emphasis given to the design the means of compensating the sacrifices imposed on him by the reduction of the number of figures and especially that of their height. Finally, of the two fields offered by the cup, of the interior and of the exterior, which should be the one to bear the principal effort? He found in the bottom of the vase a nearly plane surface, which lent itself as well as the blank of a coin to receive the image; but on the other hand, when the cup circulated in the course of the repast, this image disappeared under the dark layer of thick wine poured into the vase. On the contrary at the same moment, what ornamented the exterior of the vase attracted all eyes, when one hand raised the cup to pass it to another guest; but this exterior only offered the painter but a band of small height, which no eye could entirely cover. To occupy this field, it was proper to choose a subject decomposed

in several groups, eačh of which would suffice by itself, but in groups that were connected together so as to form an entirety, whose unity became apparent when the drinker amused himself by turning it in his fingers. Besides, space for placing everywhere figures, or could one use this kind of decoration only on one or another surface of the piece to be made?

How many problems to solve, whose requirements were most complex! The Attic ceramist did not find the best solutions at t the first attempt. He reached them only gradually by a series of experiments that he made from the first works executed in the mode of the black figures to the admirable cups with red figures signed by Euphronios, Douris and Brygos. At this time, what we have to study is the starting point of the movement, the more or less happy experiments by which the artist preluded the future masterpieces. It is important to know under what influences the chiefs of the workshops of Athens, when they felt themselves encouraged by the ever increasing sale of their products, devoted themselves to this manufacture entirely novel to them of the cup conceived as an object of lukury.

There never has been and never will be a ceramics, whose programme does not comprise the adoption of certain forms applied in the execution of the drinking cup. This is one of the necessary elements of the equipment that the use of plastic clay s supplied to every society, which aspired to rise from primitive barbarism, and when the people had attained a certain degree of civilization, the workers that shaped and fired the clay for it aimed to ornament this vase with decorations and images that allowed it to play its part in the brilliant equipment f for religious festivals and ceremonial repasts. When the Attic potter in his turn must respond to this need, he could not fail to find in earlier Greek ceramics types, that aid him to give most quickly to this sort of vases the character of nobility, that he had already known how to impart to the cratera and amphora; but where to seek models that would truly give good counsel? This would not be in that Corinthian pottery by which the manufacturers in Athens were especially inspired, when they began to equip themselves for export. In the workshops of Corinth, where men were always in a hurry to respond to the demands of the largest patronage that and Greek city ever had, mer

had not a moderate care for the question of art. With these c craters and kantharoi. Oc[illegible] also selected vases for [illegible] [illegible] and great handles,[1] skyphos without foot [2] or a very short [illegible] In spite [illegible] for the time when the Geometric style [illegible] ated, the forms of drinking vases also lacked grace even whil [illegible].

Note 1.p.[illegible]. [illegible]

Note [illegible]. The same. [illegible].

[illegible]

[illegible]

[illegible] with all reserve that Pottier (Catalogue, p.248-247) inc-lines to seek on the coasts of Corinth or of Chalcis for cert-[illegible].

[illegible]

[illegible] in the decoration [illegible] from the [illegible] and [illegible]-

[illegible]

period to which belong the vases that we have termed prot[illegible] cantharos with two large handles,[9] goblets and bowls [illegible] [illegible].[10]

Note [illegible]. [illegible]

Note [illegible]. The same. fig. 55.

Note [illegible]. The same. fig. [illegible].

Note 7.p.215. [illegible]

Note [illegible]. [illegible] The same.

Note [illegible]. Figs. 23, 27. The same.

Note 10.p.215. Figs. 58, 60, 62. The same.

Yet the Attic [illegible], whose taste was refined from day to [illegible] belly there should be no incongruity between it and the cent-ral amphorae and craters, from which was taken the wine that it carried to the lips of the guests. Types that could s[illegible] for it the desired forms, either for the construction of the vase or for the arrangement of its decoration, had been v[illegible] [illegible] of the ornate workshops of Athens. It was then to another s[illegible] that must be turned the search for this [illegible]. It [illegible] properly to escape from this embarrassment, to apply to [illegible]

had but a moderate care for the question of art. With these c crateras and amphoras, Corinth also exported vases for drinking; but those were only of very heavy forms, cups with thick lips and great handles,[1] skyphos without feet [2] or a very short one[3] In Attica and Beotia for the time when the geometric style reigned, the forms of drinking vases also lacked grace even while very varied.

Note 1.p.215. Histoire de l'Art. Vol. IX. Fig. 313.

Note 2.p.215. The same. Figs. 287, 288.

Note 3.p.215. The same. Fig. 286. There is no kylix whose C Corinthian or Chalcidian origin may be demonstrated. It is always with all reserve that Porrier (Catalogue, p.546-547) inclines to seek on the coasts of Corinth or of Chalcis for certain cups, that he does not know how to classify.

There were bowls and shallow cups,[4] very corpulent cantharas[5] and cups with massive feet,[6] Even when there were again introduced in the decoration images borrowed from the plant and animal worlds , which we meet during the entire course of the p period to which belong the vases that we have termed protoattic,[8] cantharas with two large handles,[9] goblets and bowls with a v very ordinary curvature.[10]

Note 4.p.215. Histoire de l'Art. Vol. VII. Figs. 43, 52, 99.

Note 5.p.215. The same. Fig. 65.

Note 6.p.215. The same. Fig. 94.

Note 7.p.215. Vol. X. Fig. 17.

Note 8.p.215. Fig. 20. The same.

Note 9.p.215. Figs. 23, 27. The same.

Note 10.p.215. Figs. 58, 60, 66. The saem.

Yet the Attic painter, whose taste was refined from day to day, occupied himself in improving the cup, so that in festal halls there should be no incongruity between it and the beautiful amphoras and crateras, from which was taken the wine that it brought to the lips of the guests. Types that should suggest for it the desired forms, either for the construction of the vase or for the arrangement of its decoration, had been vainly sought in the repertory of Corinthian fabrication and in that of the ancient workshops of Athens. It was then to another side that must be turned its search for this purpose. It dared very properly to escape from this embarrassment, to apply to that

Ionia, that while collecting for the benefit of an inventory the heritage of Mycenaean art, had known how to derive such a happy part from the relations, that it had maintained with Egypt, Phoenicia, Chaldea and Assyria by the intermediary of Lydia.

The industry of the old civilizations of the Orient was interested in the drinking vase, and occupied itself in giving it a form of decoration which should make it a work of art; but all that it had required from clay was to decorate edifices, to become the support of those yellow and red, green and blue glazes which it loved for the vivid colors and gleaming effects. It had not divined the future of the painted vase of clay. In metal, bronze, silver and gold, it had fashioned the cups which the reliefs often show us as held in the hands of kings and of priests, shallow cups without feet, and which rather enter the class of vases which the Greeks called phiales and the Latins termed pateras.[1] This sort of deep plates were ornamented by figures engraved with the graver and distributed around a central medallion in a series of concentric zones. Phoenician commerce had extended on all coasts of the Mediterranean and even reached Italy. As we have stated, it was certainly from these pateras that the first Ionian potters borrowed the principle of the decoration of these plates found in numbers in the tombs of Camiros and Rhodes;[2] but nothing in the ceramics or jewelry of those Asian artisans could have suggested the idea of this deep and high cup mounted on a foot, to which the Greek master workman will give such rare elegance.

On the contrary, the Rhodian potter could find a primary sketch of this type very near him, in the tombs where earlier g generations had buried vases, that by the motives of their decoration are connected with the ceramics of Minoan Crete and of the Mycenae of the Atrides. There is a curious resemblance between what will be the Cyrenean or Attic cups and several cups discovered in one of the most ancient cities of the island.[1] Doubtless certain differences are apparent. The foot in these Mycenaean goblets does not fail to be rather thin, and the body with its shape of a funnel badly lent itself to receive on the external surface a decoration of some importance. The brush ornamented only the exterior. Certain characteristic traits are however common to the two types. There is in both the same hollow

body flanked by two horizontal handles. There is the same slender foot, which at its lower end swells into a plate by which it has a point of stable support on the ground.

Note 1.p.217. Histoire de l'Art. Vol. VI. Figs. 476, 492.

If these types were not entirely forgotten in Ionia, when commenced to flourish there what we have termed the first Rhodian style, they could no longer be then in current use in the workshops of the continent, of the adjacent islands and the distant colonies. At Naucratis and Daphnae, as among those of the vases of Rhodes, whose entire ornamentation is borrowed from goldsmith's work, rugs and the fabrics of the Orient, one finds only footless cups,[2] skyphos and cantharas,4 and bowls.[3] The true cups or kylixes only appeared later, when the painter was attentive to follow the movement of imagination and taste, and had taken the part of demanming the theme of his decoration from the myths expressed near him by epic and lyric poetry. It is then advanced Ionian ceramics on which depend perhaps the most ancient cups that can be cited by the historian, four cups found at Siana in the island of Rhodes, now belonging to the British Museum.[5] The painter has placed figures there, both on the bottmo of the vase and on the external surface. In one of these cups is seen Ajax, son of Oileus, tearing Cassandra from the altar of Athena, then Hercules introduced into Olympus by Athena and Hermes. Elsewhere is in the interior a warrior who prepares with spear in hand to charge the enemy, then Perseus, A Athena and Hermes opposed to the Gorgons. Again elsewhere is a marriage procession and duels of hoplites. The form of this cup is said to be that of the cups of Cyrene. Like those, they have a high foot and horizontal handles.[1] What we have difficulty in understanding is, that men had elsewhere with some hesitation the idea of attributing these vases to Chalcidian fabrication. We do not find in the cups of Siana any of the traits by which it is believed can be recognized the products of the workshops of Chalcis, nor inscriptions with forms of letters by which the Eubean alphabet is distinguished, or the lustre of a very brilliant glaze, or the slight clarity of very firm drawing. On the contrary, all recalls to us the habits of Ionian ceramists, such as revealed to us by the study of the entirety of the works which we have credited to their account. H

Here are no inscriptions, and there is a polychromy much less sober than that of Chalcidian vases; it lavishes everywhere the white touches, and of which the decorator at Chalcis only made a very discreet use. Here is in the entire execution, in the trace of the contours as in the placing of the retouching colors some softness, that is not found in any vases of Chalcis or of Eretria. Finally, what ends in betraying the Ionian origin of these cups are the great lotus flowers, borne on supple and sinuous stems, that the painter, as if by caprice, has scattered at places in the field.[2]

Note 2.p.217. Histoire de l'Art. Vol. IX. Figs. 192, 210.

Note 3.p.217. The same. Figs.1967, 211, 232.

Note 4.p.217. The same. Figs.207, 211, 232.

Note 5.p.217. C. Smith. Four archaic vases from Rhodes. (Jour. Hell. Studies. 1884. p. 220-240. Pls. 40-43).

Note 1.p.218. For the profile of the cups of Cyrene, see that of the cup of Arcesilas. Histoire de l'Art. Vol. IX, p.568.

Note 2.p.218. Histoire de l'Art. Vol. IX. p. 461-462.

If these cups already have the form and happy proportions of the cups of Cyrene as well as a decoration of the same kind, it seems to us that there is reason to believe them more ancient. With one exception, the painting of the apotheosis of Hercules, the subjects are less interesting there and the drawing is more careless. The figures are not so well detached from the reddish ground of a rather dull clay, than from the white coating of the cups of Cyrene.[3] It would then be at Rhodes or in some workshop of Asian Greece, that the first type of the kylix was shaped and decorated.

Note 3.p.218. Histoire de l'Art. Vol. IX. Pl. XX; figs.243-248.

The new type of vase for drinking, by whatever workshop it was launched into the Greek world, had a rapid success there. With its slender support and its light handles that accompany and prolong the curve of the bowl, the cup had more grace than the bowls that before fulfilled that function, and at the same time it required less effort of the fingers to carry it to the mouth, or to tender it to other fingers quick to seize it. By the excavations of Salzmann and Biliotti, we have found the I Ionian cup at home in the island of Rhodes. What proves the enthusiastic reception that it found outside Ioniaon the markets

early opened on the coasts of the west, the shores of Rhodes and Phocea, is the fact that all the cups of Cyrene have been collected in the cemeteries of Tuscany. Likewise also, from a tomb of Vulci came the beautiful cup, the so-called cup of Phineus, all of which have been reproduced except certain paintings of the back, that are in the line of the secret museum.[1] Where was this vase fashioned and decorated? One cannot say; but it is agreed to believe that it came from one of those workshops, either on the coast of Asia, or in some one of the islands of the Egean sea, that until the day of the disasters of Ionia had sustained the fame and perpetuated the traditions of Ionian ceramics, while profiting by the exemples given by the potters of Corinth and of Athens. From these competitors with which they now disputed the foreign patronage, Ionian ceramists of the last hour had borrowed the practice of lines engraved with the point, and with the legends traced with the brush.

Note 1.p.219. Histoire de l'Art. Vol. IX. Figs. 264-269.

Of these Ionian cups, some have the slender foot and others have it shorter; but in all the entire form is nearly the same. Where there are very apparent differences is in the method taken by the painter for the distribution of the decoration. Certain of these cups, for example the cup of Arcesilas and other cups from Cyrene have figures only inside the bowl. On the exterior of the vase is nothing but motives of ornament, chaplets of pomegranates, garlands of lotus buds and divergent rays.[2] Elsewhere in Rhodian cups, if there is in the hollow of the b bowl a group of two or three figures, this is to decorate by images the reverse of the bowl, that the painter has taken the expense of invention. There he has placed paintings whose themes comprise numerous persons placed in file on the narrow band t that serves as a girdle for the cup.[3] To speak only of the decoration of the interior of the basin, this does not present e everywhere the same arrangement. In the cup of Arcesilas, it occupies the bottom of the bowl.[1] In the cup of Phineus, the series of figures extends around the central medallion, a mask of Silenus.[2] To this cup has the decorator given the most complete ornamentation. He was not satisfied to have the hollow of the basin so richly decorateda He also ornamented the exterior. There are placed between two great prophylactic eyes those obscene groups, which we do not reproduce.[1]

the diversity of these arrangements between which the painters hesitate, we shall meet again in the beautiful series of Attic cups with black and with red figures.

Note 2.p.219. Histoire de l'Art. Vol. IX. p. 568.

Note 3.p.219. Jour. Hell. Studies. 1884. Pls. 40-43.

Note 1.p.220. Histoire de l'Art. Vol. IX. Pl. XX. This same arrangement was adopted for nearly all the cups of Cyrene. The same. Figs. 243, 244, 247, 248.

Note 2.p.220. The same. Fig. 264.

Note 3.p.220. Furtwängler and Reichhold. griechische Vasenmalerei. Text and Pl. XLI, p. 209, 216, 217.

If as there is reason to believe, Amasis is a little earlier than Exekias, the most ancient Attic cup that has come to us would be a cup signed by Amasis, a fragment of which belongs to the museum of Boston.[4] On the outside are seen two great e eyes which the author of the cup of Phineus put in the same place. Between the two eyes was a figure. From the branches of whimh some trace remains on the fragments preserved, this figure must be that of Dionysos.[5] All seems to concur here in denouncing in this first Attic cup a borrowing made from the practice of the workshops of Ionia. From the entirely Egyptian name borne by the potter, it is believed to be divined that Amasis was a metic established at Athens, a foreigner originally either from some one of those Ionian cities maintaining with Egypt such intimate relations, or perhaps from Naucratis. Now this conjecture finds a precious confirmation in the clay fragment that has survived from the destroyed vase. What is seen near the signature of Amasis? That pair of great eyes of which the Egyptians made an amulet, which the traveling Greeks had perceived everywhere in the cities of the Delta. The Ionian decorator had lavished this motive with visible pleasure on t the vases that left his workshops. We have seen him place it on the neck of his amphoras,[6] and we have found it on the exterior of the cup of Phineus. With its horizontal development, this motive lent itself well to fill the field of the exterior of the cup. It was further a symbol easy to understand. If these two eyes painted on the clay open so widely, this is because they had to discover the spells od powers inimical to man, to report them to the one that should protect himself from them.

Note 4.p.220. Among the cups sometimes has been counted a v vase signed by Ergotimos and now possessed by the museum of Berlin (Klein, p. 37); but to judge of it by the image given in Wiener Vorlegeblätter(1888, Pl. IV, 2a), this vase with its two heavy handles does not merit the name of cup. It has no f foot. It is rather a sort of bowl of very awkward form.

Note 5.p.220. Am. Jour. Arch. 1907. p. 159. Fig. 218.

Note 6.p.220. Histoire de l'Art. Vol. IX. Fig. 218.

If as may be believed, Amasis, first of the master potters of the Ceramicos of Athens, made and placed on sale there cups modeled and decorated after the pattern of the Ionian cups, he had imitators there at once who did not wish to leave him to profit alone by the favorable reception of this novel article on the markets of Athens and of Italy. We have recognized in Exekias a slightly younger contemporary of Amasis. Now as soon as Exekias saw his workshop well patronized, he seems to have very actively engaged in that fabrication and to felicit himself for having succeeded in it, in the legend read on a cup already reproduced as an authentic specimen of his fabrication. (Fig. 127). This legend is thus conceived (Greek). It may be translated:- "Here is a beautiful vase in the fashion of Exekias."

One is a little surprised at first to see the painter award to himself this mark of full success concerning a vase, whose decoration is much simplified. There was in the hollow of the cup a Nike or a winged Iris in full flight; but the painting has suffered much, in that part and not much of it remains. On the exterior at each side is a figure of a passing gazelle with red touches, that by the natural pose and the delicacy of its members recalls the best figures of this kind, that we have found on the most careful vases of the Rhodian style. Yet this for which the painter praises himselfis perhaps much less, for having placed there these three figures than for having known how to give his cup a form that corresponds well to the purpose of the vase and to satisfy the eye. The basin is deep and can contain much liquid. The handles are thin and slightly raised, attached to a good place. The beautiful black lustre of the handles and support contrasts with the orange yellow of t the clay. Although the foot may seem a little squat, the whole has a real elegance.

There are also two other cups by Exekias without images, that

it is still believed should be signed;[1] but the most interesting of his works of this kind is a cup of the museum of Munich, where in retaining for the vase the same form as in the cup of the Louvre, he has given the decoration much importance.[1] He has placed on the exterior beneath the handles the great eyes of Ionian origin, that we have already found at the same place with Amasis, and between these two motives are combats of hoplites around the corpse of a warrior.(Fig. 138). In the bowl is a painting that entirely fills it. This is Dionysos on a bark, who brings by sea to mortals the precious plant whose fruit will yield them wine (Fig. 139). A vine has wound its c coils and sinuous stem around the mast, and near its top extends branches loaded by heavy bunches of grapes. There is a clear allusion to the ceremonies of a cult holding a great place in the religious life of Athens in the 6 th century; but it c cannot be stated that the effort of the painter was crowned by full success. His Dionysos is dry and scanty in drawing. In s spite of the amplitude given to the branches of the vine, the bark appears lost in this broad field, which some few fishes swimming around it do not suffice to fill. The composition seems a little empty, for example, id it be compared to that of the cup of Arcesilas. There is yet some inexperience in the Attic decorator.[2]

Note 1.p.221. Klein. Nos. 9 and 10.

Note 1.p.222. Furtwängler and Reichhold. Pl. XLII,pa220-240.

Note 2.p.222. Its theme of the voyage of Dionysos by sea appears to have been popular then in the workshops of ceramicos. With the cup of Exakias may be compared a fragment of a skyphos found in the excavations on the Acropolis (B. Gräf, No. 1281 and Pl. 74). Dionysos was represented there seated in a bark among the vine branches extending over the field. Opposite him, a Silenus plays the double flute. Gräf also cites in this connection two other vases with black figures, one possessed in Boulogne and the other in London, where the same subject is treated.

It seems that the painters of Athens, led in taste by the vogue very quickly obtained by the cups from the workshops of Amasis and of Exekias, had attempted to rival those masters for envy, and nearly all undertook to succeed in this fabrication. To it appear to have been particularly devoted themselves some

industrial chiefs, whom for this reaso, men have taken the habit of calling the little masters, to distinguish them from the painters that rather applied themselves to the decoration of amphoras and hydrias. It is possible that the chances of excavations may be for much in the enumerations that have induced ceramographs to establish this classification. It is perhaps by the effect of this chance alone, that we do not possess vases on which are read the names of painters known to us only by the cups that they have signed. Yet it may be admitted that certain potters made the production of cups e specialty in which they found their account. According to all appeaaance, this would be the case for Tleson, son of Nearchos. There are 36 signed cups.(Greek). They were all found in Etruria except one, which came from Corinth.[1] To the same group is attached Ergoteles, brother of Tleson, who likewise uses the name of his father Eucheiros, son of Ergotimos. (Greek). There are 3 cups of Tleson and one of Ergoteles. With regard to these vases, it is proper to remark with what emphasis Eucheiros, Ergoteles and Tleson, mentioned the memory of the celebrated potters who gave them birth. This meant that they were pupils of those masters; it was to appeal to the goodwill of patrons disposed to believe that the sons, when they inherited the paternal workshops, had retained the best workmen and faithfully continued their traditions of art and of taste.[2]

Note 1.p.224. Klein. p. 73-75. There were found in the excavations on the Acropolis of Athens a certain number of fragments of cups appearing to come from cups of the style of the little masters; but none of them bears a signature (B. Gräf. Nos. 1360-1407).

Note 2.p.224. It seems that Amasis was succeeded by a son, Kleophrades, who had the same trade as his father. The best restoration proposed for the mutilated inscription borne by a foot and a fragment of a cup of the Cabinet of Paris appears to be (Greek). It is preferable to that proposed by Kleinwase (Greek). Amasis never gave himself out as a painter; thus Klein believes himself compelled to invent an Amasis II. The vase was published by De Luynes. "ases peints, Pl. 44.

When these Attic cups had made known the products of shops well priced at the place, they seem to have found on all markets, and especially in Italy a prompt and assured sale. A number

of painters then undertook to profit by this vogue. They equipped themselves to rival best the famous makers, Amasis and Exekias, who had introduced this article. To this group are connected some by several signed cups and others by only one or two, Anacles and Nicosthenes, Archicles and Glaukythes, Chiron, Sokles, Neandros, Xenocles, Phrynos, Myspios, Epitimos, Tleptolemos, Sakonides, Sondros, etc.[3]

Note 3.p.224. The name of Sondros is lacking in Klein. Four cups signed by this potter were recently found at Naucratis.((H. Prinz. Funde aus Naucratis, p. 79).

Under the spur of competition, the chiefs of workshops engaged in that manufacture multiplied their attempts. Each of them applied himself to beat his rivals bn offering the purchasers models, that by some means excelled those to which the public was already accustomed. All these potters endeavored to give a beautiful lustre to the black glaze that covered the greatest part of the surfaces of their cups; but all succeeded in that. No workshop then at Athens failed to excel in composing this glaze and in fixing it on the clay and by firing. By other merits the wisest of those artisans sought to distinguish themselves. On the one hand, they desired to lighten the form of the vase and make it more pleasing to the eye, on the other,to vary the decoration of the cup by the choice of themes, sometimes by their unexpectedness.

Very careful works, the two cups of Exakias that we have reproduced have a great and short foot (Figs. 127, 138); but this master artist appears to have perceived this in use to have s some heaviness, that he had there in the proportion given to this support, and on a cup that might well be one of his last works, he seems to have wished to correct this defect (Fig.140). He made the foot of the cup more slender and taller; then at the middle of the outer surface he traced a circle with the b black glaze, which marked the beginning of the projection in which terminated the expansion of the bowl. In that fashion he accented and made more apparent to the eye the principle of the construction of the vase. This sort of girdle was borrowed from Exekias by other potters; but they introduced it in a decoration developed on the entirety of this surface. Now this is not a happy effect of this dark bar cutting across the images that fill the field (Fig. 141). The painter represented on this side

[illegible]

ion, but by a slight recession of the top of this basin, just above the attachement of the handles (Fig. 142). The terrace, ... reached, are then cut in two by the recession on the basin. Then the top of the bodies of the horses is not in the same plane as their legs.

[illegible]

and by Hermogenes (Fig. 144). The foot is then both solid and tall. The basin is deep and retains externally a light tone of the clay. The recession of the upper part of the basin is very ..., it is accented only by a slight black line, that s... [illegible] lower zone is nothing but the signature. In the upper zone is a much simplified decoration. One of the two potters, Tleson, places a ram ..., the other, Hermogenes, the bust of a woman.[1] On some of these cups the painter has placed no figures [illegible] Tleson, all is covered by a dark glaze except the centre of the basin, which is light with a black circle. On the top of the [illegible] show the extreme care taken by the workman in fabrication. He then succeeded in giving to the cups an extraordinary lightness. Their walls are very thin and well turned, and count like ... [illegible] he brought the vase to his lips, must also be pleased by reading the attractive formulas, of the kind seen on the outside [illegible] :--

perfection of technique and also perhaps in spite of the simplicity [illegible] these appeals to the guests, these pretty cups, seem to have attained a very lively and very rapid success with the Etruscans overseas, served by the workshop founded at Athens [illegible] which have furnished to us by the Etruscan cemeteries.

[illegible] phallic satyr on the exterior of the cup. British Museum, ...

of the vase Bellerophon mounted on Pegasus, who faces the Chimera.

The defect is still more apparent where, as on another cup the division of the basin is only indicated by a stripe of color, but by a slight recession of the top of this basin, that is made above the attachement of the handles (Fig. 142). The persons, horsemen racing, are then cut in two by the recession on the basin. Then the top of the bodies of the horses is not in the same plane as their legs.

There is felt an advance in taste in the arrangements presented by cups of the type of those signed by Tleson (Fig. 143) and by Hermogenes (Fig. 144). The foot is then both solid and tall. The basin is deep and retains externally a light tone of the clay. The recession of the upper part of the basin is very apparent, but is accented only by a slight black line, that s separates the two zones into which the field is divided. In the lower zone is nothing but the signature. In the upper zone is a much simplified fecoration. One of the two potters , Tleson p places a ram walking, the other, Hermogenes, the bust of a woman.[1] On some of these cups the painter has placed no figures; nothing but the signature of the potter.[1] Within the cup of Tleson, all is covered by a dark glaze except the centre of the basin, which is light with a black circle. On the top of the inner edge is a circle reserved in light. The least details s show the extreme care taken by the workman in fabrication. He then succeeded in giving to the cups an extraordinary lightness. Their walls are very thin and well burned, and sound like crystal when touched with the finger. The lover of good wine, when he brought the vase to his lips, must also be pleased by reading its attractive formulas, of the kind read on the outside of more than one cup:- "Take pleasure and drink well."[2] By this perfection of technics and also perhaps in spite of the singular sobriety of their decoration, also by what is pleasing in these appeals to the guests, these pretty cups, seem to have attained a very lively and very rapid success with that rich patronage overseas, served by the workshop founded at Athens by Nearchos some 20 or 30 years earlier. We are not permitted to doubt this by the great number of cups signed by Tleson, w which have been furnished to us by the Etruscan cemeteries.

Note 1.p.226. Elsewhere Tleson has placed a figure of an ithyphallic satyr on the exterior of the cup. SBritish Museum,B.410).

Sometimes Tleson places a single figure in the interior, that of the hunter or of a Silenus; then on the outside is only his signature. (British Museum. B. 421, 422).

Note 1.p.227. British Museum. B. 411, 412, 413.

Note 2.p.227. Louvre. F. 83. British Museum. II. B.401, 414, 422, 424.

It was not only to put more elegance in the proportions and the form of their vases, that the potters endeavored, who devoted themselves to the production of cups. To cast the eyes over the entirety of their work, one takes into account the effect that they also made to solve the question of knowing what mode of decoration was best suited to the cup, and which would most certainly please the purchaser. We have already seen Exekias, by whom perhaps was introduced this fabrication, appear to have hesitated between the methods to be taken. There are cups from him, on which like the cups of Siana and the cup of Phineus, there are paintings inside and outside (Figs. 138,139). There are others where the exterior and interior are each decorated by a single image (Fig. 127). Some even require only his signature alone (Fig. 140). All these solutions given to the problem shall we find in the course of the series. We shall also find there what may be called the Cyrenaean solution, which consists in placing figures not only in the interior of the basin, but using this field to enclose there a painting into which the painter places all his invention and talent.

The cups appearing most ancient are distinguished by their heavy curvature, and particularly by their commonplace motives that decorate them, motives analogous to those commonly found in the parallel zones of Corinthian vases and of those which we have termed Attic-Corinthian. To this first group belong a group found at Rhodes, already cited for awkwardness and a black stripe, that runs across a file of draped persons and of factitious monsters such as the Chimera and Pegasus (Fig. 141). In the interior are Hercules and the Centaur Nessus in very careless drawing. See the foo of Hercules (Fig. 145). Several cups can be placed in the same category from Etruscan sources, where on the outside in a light zone between two broad black bands are seen files of cavaliers, combats of cavaliers and h hoplites, contests of gymnasts.[1] Everywhere there the painter has not taken great care. One will judge of that by an extract

of the decoration of one of these cups, on the exterior of which are represented runners on foot (Fig. 146). Stencils were used.

Note 1.p.229. Louvre. F. 65, 67, 72, 75.

The decorator is not always satisfied at such small cost. We have already seen Exekias aim to arouse curiosity by a composition, whose theme he had doubtless invented, by his painting of Dionysos voyaging on the sea in the shade of his vine (Fig. 139). This search for subjects that were not commonplace repetitions found in the decoration of other cups. For example, n here is one that shows nude and bearded men offering gifts to ephebes and to two nude women. These presents are a little deer, a fowl, a lion cub, a cock and a hare. The two women hold in one hand a flower and in the other a crown. Crowns are suspended in the field (Fig. 147). The drawing here is very careful and does not lack refinement. A white coating was applied over the black glaze on the faces and bodies of the women. These are scenes of amorous seduction, which the painter wished to recall there to the guests that used his cup. Seated at the festal t table, they loved to remember their conquests brought to them by gifts of this sort.

Elsewhere the painter sought the interest in the representation of rustic scenes. On the external surface of a cup, he has placed two paintings of country life separated by the handles. (Fig. 148). On each of these bands at the head of the file of laborers is found the owner or manager. There is first distinguished the men that he directs, while the workers are nude, he is draped in a long mantle. Here with arms raised as if to address a reproach to a man that bends before him in the attitude of a delinquent taken in a fault. There grave and stiff, he holds in hand a great stick, the emblem of his authority. In one of the paintings all persons labor on the ground. One of them attacks it with a mattock. Another pushes before him a plow drawn by two oxen. Before them is a person that gesticulates and seems to cry out, perhaps to excite the oxen. Then comes the sower; he holds on his right arm the handle of the basket holding the seed. The scene ends with a mule that scampers off. In the other painting we are present at the morrow of the harvest. We see pass before us toward the storehouse that receives the grain the cart drawn by two mules. The threshed

covers of the jars is yet a linen used to close such leaves.

...the team, and in front is another man on foot, who li-
those distances directing the plow, seems to excite the oxen
by his gestures and cries. Before him and behind like the ...
ter is the foreman of the laborers presiding over the entire
operation. To complete the filling of the field, the painter

the theme of the laborer of the other painting? I ask myself
if this is not rather a proof that the bearded old man comes
not drawn here by chance; this is by rules that do not have ...
experience of making an artist, as in the image of the view of
the opposite direction, the impression of a scene occurs in a

so frequently met in Egypt on the walls of the tombs of the ...
paintings; he could not use here a sketch or imitation. What
explains the resemblance is the identity of the themes, which
the artists near Memphis and near Athens have treated in the

Note 1. ... Histoire de l'Art. vol. I, figs. 5, 6, 4.

We shall find the same realism again more applied to the
search for minute and precise detail, on another cup whose
decoration, although likewise borrowed from the life of the
country, but interpreted in a different fashion (fig. 129).

This represents a man, clothed only in cotton drawers and
seen in the midst of a wood to follow the three and take them
from their nests. At each side of him extend two trunks
trees, which by an entirely conventional perspective ...
... flat. Their leafy branches cover the entire ...

wheat is enclosed in two great jars, whose bases are strengthened by a sort of great sacks indicated in red. Over the clay covers of the jars is put a linen hood to close them better, whose ends hang at riaht and left. Three persons assist in transporting the harvest, a driver perched in the cart before t the jars, a leader armed with a whip with two cords walking behind the team, and in front is another man on foot, who like those elsewhere preceding the plow, seems to excite the mules by his gestures and clamor. Before him and draped like the master is the foreman of the laborers presiding over the entire operation. To complete the filling of the field, the painter has added there a last figure. Is this a simple repetition of the figure of the laborer of the other painting? I ask myself if this is not rather a harrow that the bearded old man pushes here on the ground already worked and sown. The instrument is not drawn here by oxen; this is by mules that do not have the appearance of making an effort, as in the image of the plow of the opposite painting, the indication of a share ending in a point.

However it be with this detail, this double painting causes a thought of the paintings of scenes of the same kind that are so frequently met in Egypt on the walls of the tombsof the ancient empire.[1] The Attic painter certainly did not know those paintings; he could not use here a sketch or imitation. What explains the resemblance is the identity of the themes, which the artists near Memphis and near Athens have treated in the same spirit of frank realism.

Note 1.p.231. Histoire de l'Art. Vol. I, Figs. 2, 3, 4.

We shall find the same realism again more applied to the search for minute and piquant detail, on another cup whose decoration, although likewise borrowed from the life of the country, was understood in a different fashion (Fig. 149). Here is no painting except inside the basin. The picture that fills it represents a man, clothed only in cotton drawers wrapped around the loins, and seems to prepare himself with raised arms in the midst of a wood to follow the birds and take them from their nests. "At each side of him extend two trunks of t trees, which by an entirely conventional perspective appear as laid down flat. Their leafy branches cover the entire interior

of the basin. It is necessary to conceive these trees as standing before the man, who makes a gesture of seizing and hanging on those branches. A bird is perched in the forked top of the tree at the right. In the fork of the other tree is placed the nest of a bird, represented by a sort of lattice from which p project four little peeping heads of birds with open beaks. Opposite them the mother hastens with expanded wings and bringing a great fly in her beak. On the trunk, near the nest and a little lower a serpent coils twice on itself, ready to menace the little birds. A little farther off the great cicada rests on a branch." [1]

Note 1.p.233. Pottier. Vases du Louvre. Description of F,68.

In this composition is the view like a photograph of the w underwood. This is one of the rare attempts at landscape found in Attic painting. The anonymous decorator to whom it is due did not form a school.

Yet here is the place to cite and to reproduce another drinking vase of a little different form, the little kyathos signed by Theozotos, a potter of whom we know only this single signature (Fig. 150).

There is thought to be recognized in Theozotos by one of the letters used in his legend a Beotian workman, that had come to labor at Athens;[2] but in any case his kyathos well gives the impression of Attic work, that by the choice of themes and the character of the drawing is the sister and contemporary of the two cups just described. This pretty painting has an entirely different appearance from that where a Beotian potter has likewise reproduced a flock on the march with its herdsman (Fig. 33). On the oenocnoe of Gamedes, the animals, sheep and rams are very soft in execution and of excessive roundness. They all walk at the same pace with their heads lowered to the ground.

Note 2.p.233. Histoire de l'Art. Vol. X. p.29, note 1.

It is entirely different here. On the body of the vase and between a row of plaits and a garland in which alternate the flowers and buds of the lotus, are seen 14 goats and a kid driven before him by a shepherd accompanied by two dogs."This little painting of country life is like an illustration before t the letter for the poems of Theocritus and the Bucolics of Virgil. It is simple and familiar. It is made of sober and gay c colors in three tones; black, white and violet red. A skilful

draftsman, Theozotos is also a fine colorist. The subject of his decoration is well arranged. The painter makes proof of an exact knowledge of the special traits of the animal placed in the scene and of the habits peculiar to it. He gives to his goats a vicious character, a fierce and combative appearance, aggressive attitudes. Their eyes project from their heads. Their mouths are ready to bite. Some appear to bleat wildly. Certain ones turn their heads and appear angry with the goatherd, who is ready to strike them with his whip with doubled lash.((Fig. 151)." 1

Note 1.p.234. We borrow this brief description of the painting designed by Theozotos from the book of M. Morin-Jean. Le dessin des animaux en Grece, etc., with preface by M. E. Pottier. 1911. (p.168-169). This book is the work of a painter, who in following the course of M. Pottier at the school of the Louvre, acquired a very strong taste for the painted vases of Greece. It is both as a very well informed archaeologist and as an artist, that he has studied and described these vases. What adds to the value of this essay are the 300 engravings that f form its illustrations. They reproduce the drawings of the author, and are executed from the originals by the author with scrupulous fidelity. The writer was not satisfied to draw much at the Louvre. To enrich his repertory, he visited other museums with pencil in hand, public and private collections in France and abroad; he collected everywhere the images that the Louvre did not furnish.

By a last example can be judged the use that the ceramic painter knew how to make of a meeting made some fine day, that some one of the familiar or wild animals found on his way in his walks in the country. A certain attitude of one of them had caught his curious eye for the moment. Its memory returned to him, when in order not to leave entirely void the field of the exterior of a cup, he desired to cast there an unpretentious sketch. This is what occurred for a cup signed by Anacles, a potter whose manner recalls that of Tleson (Fig. 152), unless I err. As a motive of decoration it is nothing more than a hind, that licks her leg. The image shows the rapidity of the execution. The ears there are of an exaggerated length. The hoofs do not adhere to the legs. Each of them is only indicated by a light and subtle touch of the brush; but the movement that the

supple curve of the neck and the fine joints have no less much accuracy and grace. Even in the carelessness of this sketch is felt the hand of a very skilful designer.

It is proper to mark here a stopping point in the history of the Attic cup at about the time that ended what may be termed the first phase of this history, that of the preparation and the continuation. By experiment after experiment the ceramist succeeded in a part of his task. He already knew how to give the cup the form and proportions that make it truly beautiful. As for the construction of the vase, what we can call its architecture, the art of the 5 th century will have only retouches without importance to give to the types which will be transmitted by the best masters of the preceding century; but it is not the same for what concerns the decoration suited to the two f fields offered to the brush by the cup, the interior and the exterior of the bowl. On the methods to be taken in that respect, the painter still hesitates, led in different directions by the models left him by Ionian poters, who first knew how to cover with interesting and varied designs the clay of their c cups. By the virtue of their art, this vase of clay was imposed on the luxury of the most sumptuous feasts; in spite of the poverty of the material of which it was made, it became the fortunate and brilliant rival of the cups of gold and silver.

The diversity of these examples also prevented the Attic potter from taking a firm decision. Sometimes like the potter of Cyrene, he placed figures only in the interior of the vessel; sometimes like a certain other Ionian master, he placed it also on the exterior. At other times he reduced the decoration to a single figure or a half figure, thrown by the clever stroke of the brush on the nude of a broad light field. A change will occur in the means of expression at the disposal of the ceramic painter, a change that will relieve him from his uncertainties. When is completed the evolution that will substitute the red figure reserved on a dark field for the black figure, we shall see appear those cups of Euphronios, Douris and Brygos, that count in the number of the purest masterpieces of Greek plastics.

5. Transition to the red Figure . The Transition Vase.

With the artists just named, potters and painters, and especially with Amasis and Exekias, the art of decoration in black

[illegible]
that these figures do not excede, even those in which the p[illegible]
[illegible]
has been succeeded in varying by red and white retouches [illegible]
[illegible]
that the graver and the brush add to this mode of representat-
[illegible]
what we term Chinese shadows. The members are only detached
from the trunk where they extend, and this trunk itself is not
modeled. Of the variety of planes that it comprises, inflexions,
hollows and reliefs of its surfaces, the image so comprised [illegible]
no idea if the brush had not resolved itself in a way, not kn[illegible]
ing how to relieve itself from its embarrassment by its own m[illegible]
means. The care of rendering what it felt itself powerless to
indicate, is left to the graver of the engraver on metal.

Did the ceramic painter himself attack the clay with a grav[illegible]
culp, or associate with himself a specialist [illegible]
The question has been proposed.[1] If the painter had dele[illegible]
to a subordinate the execution of the engraving, he must
[illegible]
have been to lose much time and risk many mistakes. On the
contrary, no more minute conjunctions nor possible misconcept-
tions if a single hand was charged with the twofold work of [illegible]
painting and the incisions. When he conceived and com[illegible]
painting, the painter defined to himself by their peculiar[illegible]
the persons that he proposed to place in the scene. No one [illegible]
been so well qualified as himself to trace in the black t[illegible]
line, which by its direction and accent decides the movement
and character of the figure. Why should he hesitate to [illegible]
the metal tool? Do we not see at each instant the modern p[illegible]
ter forsake the canvas for the plate of copper, laying aside
his brush to take up the needle of the etcher, and thus the [illegible]
[illegible]
[illegible]
decorator. This was only a habit to assume, a habit that [illegible]
[illegible]
[illegible]
to have been pleased by it. In a certain part of their [illegible]
which they would have truly dispensed with such labor [illegible]

figures seems to have said its last word; but there is a defect that these figures do not escape, even those in which the painter whice impressing the most firmness in the incised lines, has bets succeeded in varying by red and white retouches the dark tint of the ground. Whatever corrections and ornaments that the graver and the brush add to this mode of representation, the latter only gives opaque silhouettes, analogous to what we term Chinese shadows. The members are only detached from the trunk where they extend, and this trunk itself is not modeled. Of the variety of planes that it comprises, inflexions, hollows and reliefs of its surface, the image so comprised gave no idea if the brush had not resigned itself in a way, not knowing how to relieve itself from its embarrassment by its own m means. The care of rendering what it felt itself powerless to indicate, it left to the graver of the engraver on metal.

Did the ceramic painter himself attack the clay with a sharp point, or associate with himself a specialist with the graver? The question has been proposed.[1] If the painter had delegated to a subordinate the execution of the engraving, he must have never left his collaborator to guide his fingers. This would have been to lose much time and risk many mistakes. On the contrary, no more minute confusions nor possible misunderstandings if a single hand was charged with the twofold work of p painting and the incisions. When he conceived and composed his painting, the painter defined to himself by their peculiarities the persons that he proposed to place in the scene. No one was then so well qualified as himself to trace in the black the l line, which by its direction and accent decided the movement and character of the figure. Why should he hesitate to grasp the metal tool? Do we not see at each instant the modern painter forsake the canvas for the plate of copper, laying aside his brush to take up the needle of the etcher, and thus translate into another fashion his visions of men and landscape? To change the instrument was no longer difficult for the Attic d decorator. This was only a habit to assume, a habit that his fingers would have acquired very quickly. Far from disdaining this calling, Amasis, Exekias and their contemporaries appeared to have been pleased by it. In a certain part of their work in which they would have truly dispensed with such laborious effort,

[illegible]
[illegible]
the painting of Timagoras that represents the combat of Peleus with Nereus, the minute details of the scales covering the body of the marine monster (Fig. 129). There is something ... yet. In the painting of Exekias showing us Thetis bringing to Achilles the divine arms (Fig. 115), examine the group of the lion and bird that ornaments the great shield suspended from the shoulder of the goddess. In the drawing of the muscles of these two animals is more freedom than in the contours traced with the brush, for the three great figures of men and women, that still have there more importance than the emblem on the shield. It is marvellous to have attained to engraving in raw and breaking clay a line as light and also flexible as that of the tail of the lion.

[illegible]

On closely examining these vases, one would be tempted to say [illegible] graver with ... more ease than the brush. I do not know if [illegible] of this school had no doubt. They could not by themselves fail to feel how limited were the resources offered to them by the [illegible] by itself alone did the brush succeed in causing to project and more on the ground, the flat and inarticulate silhouettes, that when dipped in black glaze cast on the clay? How in this did it make apparent to the eye the thickness of the body, marking at the same time the distinction between the contours [illegible] became more insurmountable for him still, when he had to cl... [illegible] ric and the details of a vestment which the shuttle or the needle had decorated by designs in many colors. When he sought in profusion on these vases images of warriors, he was no ... at ease in reproducing the arrangements of armor, the richness and variety of the ornaments and emblems that made its worth. Conditions as found on his delicate retouches, which at need c-

they placed in this work of the graver an emphasis and a virtuosity, that did not fail to be surprising. For example, see in the painting of Timagoras that represents the combat of Hercules with Nereus, the minute details of the scales covering the body of the marine monster (Fig. 129). There is something better yet. In the painting of Amasis showing us Thetis bringing to Achilles the divine arms (Fig. 118), examine the group of the lion and hind that ornaments the great shield suspended from the shoulder of the goddess. In the drawing of the members of these two animals is more freedom than in the contours traced with the brush, for the three great figures of men and women, that still have there more importance than the emblem on the shield. It is marvellous to have attained to engraving in raw and breaking clay a line as light and also flexible as that of the tail of the lion.

Note 1.p.237. Pottier. Catalogue. p. 576.

On closely examining these vases, one would be tempted to say of artists who sold the paternity of them, that handled the g graver with perhaps more ease than the brush. I do not know if they are no better engravers than painters. One does not prove this at first without some surprise, but what explains itself on reflection is by the difficulties with which the painters of this school had to count. They could not by themselves fail to feel how limited were the resources offered to them by the mode of representation which they had been led to adopt. How by itself alone did the brush succeed in causing to project a and more on the ground, the flat and inarticulate silhouettes, that when dipped in black glaze cast on the clay? How in these did it make apparent to the eye the thickness of the body, marking at the same time the distinction between and the connection of the different parts composing the bodies? The difficulty became more insurmountable for him still, when he had to clothe these persons, to indicated in the drapery the folds of the fabric and the details of a vestment which the shuttle or the needle had decorated by designs in many colors. When he scattered in profusion on these vases images of warriors, he was no more at ease in reproducing the arrangements of armor, the richness and variety of the ornaments and emblems that made its worth. Doubtless he found on his palette retouches, which at need co-

could aid in adding to the figures the accessories to complete and embellish them; but experience very quickly warned him,t that he should demand not too much from these colors as overlays. Where they were laid directly on the clay in coatings more or less large on fields reserved for this effect, they do not lack solidity; but if one claimed to use them in thin lines to accent the roundness of a form and to mark the articulation, or indeed to transcribe the refinements of a drawing of ornament, it was forced to place them with the point of the brush on the black glaze, where they did not adhere well.

It the conditions of those internal lines, without which he could have for the figure neither relief nor appearance of life, it would have risked vanishing soon, effaced by the least friction or removed by dampness. This is what gave the ceramist t the idea of resorting to the metal tool. This offered him for the duration of the work that he charged himself with executing, guarantees that the brush could not ensure him. In attacking the glaze, the bronze point incised the clay and its red tone would appear in the hollow of the incision. It cut into the b black that covered the surface of the image. This line would always remain visible, even when the black was worcn by wear and had lost its lustre.

This procedure then had its advantages; but it also presented inconveniences of which there could by no suspicion by the artists among whom the sense of taste was dailay refined, by the sight of the works then created at Athens and in the rest of Greece by the major arts of painting and sculpture. This method forced the ceramic painter to seek effects not in the line of the art which he practised. He was accustomed to take his models, not from the frescos by which in the Athens of Pisistratus were decorated the walls of the porticos and the temples, but from those metal overlays that ornamented the tripods, the surfaces of thrones and of furniture of luxury.[1] He was thus incited to a minute work of chasing, a labor that usefully intervened to complete that of the hammer on bronze plates executed in repoussee, but which was not truly in place in painting. The eye must observe it very closely to appreciate that the workmen could put talent and precision in the tracing of all these lines that cross the black of the glaze. Now this is from the

play and contrast of the colors visible at a distance, that a
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the atmosphere in which they move. This illusion of life so
transcribed and reproduced by the image, the opaque silhouette
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the graver has best aided the brush. Examine this context for
the tripod of Delphi that decorates the front of a great
of the Museum of Madrid, unsigned but which can be attributed
with certainty to one of the painters attached to the
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Being given the high qualities of style and of severe nobil-
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have just been recalled, it seems that the Attic potter could
then flatter himself in having surpassed all his predecessors,
in having inaugurated the mode of painting best suited to all
to the material used and the purpose of the vase. Yet even at
the time when the most brilliant success appeared to crown his
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he had really solved the problem by the method that he had ta-
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Italy to make painted vases, he tried various procedures, none
of which fully satisfied him. Some examples will make known
and the final defeat of his attempts, whose interest is capital-
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What appears at first to have attracted the attention of th-
ese artisans was the hardness of these opaque and frequently
monochrome silhouettes, which rose in black from a light ground
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play and contrast of the colors visibel at a distance, that w when the painting remains faitnful to its own genius, it derives the means at its disposal to represent animate beings and the atmosphere in which they move. This illusion of life so t transcribed and reproduced by the image, the opaque silhouettes of Amasis and of Exekias gave out very imperfectly, even where the graver has best aided the brush. Examine this contest for the tripod of Delphi that decorates the front of a great hydria of the museum of Madrid, unsigned but which can be attributed with certainty to one of the painters attached to the workshop of Exekias (Fig. 133). What you think you see will be the exact photograph of two archaic statues.

Note 1.p.239. De Ridder. De ectypis, etc. 1896.

Being given the high qualities of style and of severe nobility which characterize the works of the masters whose names h have just been recalled, it seems that the Attic potter could then flatter himself in having surpassed all his predecessors, in having inaugurated the mode of painting best suited of all to the material used and the purpose of the vase. Yet even at the time when the most brilliant success appeared to crown his effort, this artisan was tormented by the desire to progress and warned by a secret instinct, experienced some secret anxiety. He began to ask himself if as he had been able to believe, he had really solved the problem by the method that he had taken, the problem that he had proposed after the Ionians and C Corinthians. He then undertook to seek something else; but he did not at the first stroke succeed in finding the desired and anticapated solution. Before adopting the method from which his successors will never depart, while they continue in Greece and Italy to make painted vases, he tried various procedures, none of which fully satisfied him. Some examples will make understood the final dafeat of his attempts, whose interest is particularly to show the anxieties that prevailed then and the movement produced in the world of the potters of Athens.

What appears at first to have attracted the attention of these artisans was the hardness of these opaque and frequently monochrome silhouettes, that rose in black from a light ground, and was the violence of the contrast of the tones. This contrast did not fail to cause them some care, and they tried to a

avoid or at least lessen it. To obtain this result, they sometimes took one method and sometimes another.

Here is a first expedient of which the decorator thought. He had taken his figure entirely in the black ground, from which it was distinguished by the firm engraved lines, which formed its external contour, and that in its interior indicated the movement and the folds of the fabric. Touches of white represent the nude of the flesh, the plectrum of the musician and also the little band attaching that instrument to the lyre (Fig. 153). This musician is the Lesbian poetess, whose name is badly engraved by a careless hand and is read before the image.[1] This in the entirety is of correct proportions and has a very beautiful charm; she is well draped; but the drawing of the hands and feet is very incorrect. That of the face with her great almond eye, her very pointed nose and too projecting chin, is far from having the purity of lines presented by the profile of Thetis on an amphora signed by Amasis. (Fig. 118). This hydria perhaps issued from the workshop that did not employ such skilful painters as were the collaborators of Amasis, but who pleased themselves by experiments, which were to end soon in a r revolution in the system of decoration.

Note 1.p.240. See in Museo di antichita classica, Florence, 1886, vol. II, p. 41-80, the study of Comparetti on the paintings relating to Sappho. In the Ceramiques de la Grece propre, Vol. I, Pl. V, A Dumont has published a beautiful hydria with red figures in a severe style, where Sappho is represnted in the midst of her companions. After the maritime empire of Athens was formed, the Athenians were badly disposed toward the islanders of Lesbos, too independent allies, and the comic authors were inspired by these complaints to take the Lesbian customs as the subject of railing and buffoonery, for which the people did not restrain its applause; but on the contrary, in the earlier age the Attic painters appear to have had a marked predilection for the ideal figure of Sappho, in which they freely personified music and poetry. This was for them a sort of mortal muse.

There is a variation of this same technics in some vases, w where to indicate the internal details, for example, the folds of the fabric, and the painter to replace the incision employed

lines in relief, whose intense and brilliant black projected on the duller black of the ground;[1] but although the tint differed and in spite of the projection of the lines traced by t the brush, lines of this kind were not easily visiblea Then t they sought means of obtaining more frank effects, and found them in a large use of red and white.[2]

Note 1.p.241. J. Six. A rare vase technics.(Jour. Hell. Studies. Vol. XXX, 1910, p.323-326, Pl. XVII).

Note 2.p.241. J. Six. Vases polychrome sur fond de la periode archaique.(Gaz. arch. 1888.p.193-210, 282,294;Pls. 28, 29).

Here on a lecythe that came from Vulci is Ulysses suspended from the ram (Fig. 154). The body of the ram is entirely of t the same black as the ground, on which it is only outlined by an engraved line that defines its contour; but to detach it a little better or rather a little less hard, the decorator has painted white the horns of the rma aod has also very awkwardly placed white beneath the breast and the belly. As for Ulysses, his nude body and head are colored red. On the guard of the sword are only two light touches of white. The whole presents a very confused image. It is necessary to look at it very closely to distinguish the head to which is attached the two great white horns.

The potter had taken a clearer method for the decoration of another lecythe, a fragment of which was found in the rubbish on the Acropolis of Athens.[1] There was represented an athlete who stoops in making his spring to throw the disk. The entire body of the young man was painted red and the disk was white. Same coloring on certain fragments of phiales from the same source.[2] On one of the white leaves radiating around the boss forming the centre of the cup; these are lyres with white bodies and strings. In 1888 could be described 67 vases or fragments of vases on which this method was applied.[1] It would be easy todan to lengthen this list. We shall content ourselves by adding to it the painting of a lecythe recently acquired by the British Museum (Fig. 155). There is seen a woman seated on a chair with a back. She has on her knees a hand loom where her fingers throw the shuttle. Beneath her foot is a cushion. The felsh of the face, arms and feet are white. It is the same for the threads stretched on the loom and the osiers of the

basket. The hair, robe and cushion are painted red.

Note 1.p.242. Gaz. arch.1888. p.282-283; Pl.28 C.

Note 2.p.242. The same. p.285, 287; Pl. 28, D, E.

Note 1.p.243. Six, in the work from which we have borrowed the figure. On the method in question, also see Walters. History of ancient pottery. Vol. I, p. 393-394.

For one to judge of the effects that the ceramist thus obtained by superposing on the black glaze the red and white coating, we have represented in color the decoration of an alabaster that perhaps came from the same workshop as the two lecythes on which we have already indicated the use of the same procedure (Pl. IV).[2] It was found at Athens. The internal details such as the folds of the drapery are indicated there by incised lines. The two images of a woman that ornament the alabaster much resemble in the drawing of the head and hands the image of a woman executed in pure white, that we shall borrow from an amphora of Nicosthenes. What makes the difference is that here the woman is clothed in a long tunic and a himation. The general appearance of this decoration is very pleasing to the eye; but it is no less true that this method is far from offering the same advantages as that of a light figure reserved on a black ground. The violet coating applied on the black could not give a tone as frank as that of this clay, or the orange red produced by well conducted firing, that was further revived by the lustre by which the skilful painters of Ceramicos knew how to cover it. Further, these retouching colors always risked injury by the least scratch, allowing to appear in places this black glaze with which they did not form a body.

Note 2.p.243. Pl. IV was executed by Mlle. Evrard after two copies of the original that are independent of each other, and which while agreeing very well in the style of the drawing and the use of tones, very happily complete each other. Each of t them gives some details that are not as well found inthe other copy.(A. Dumont and J. Chaplain. Les ceramiques de la Grece propre. Vol. I, Pl. VII, and Furtwängler. Collection Sabouroff. Pls. LIV, 9). This vase now belongs to the museum of Berlin.((Furtwängler. Vasensammlung in Antiquarium, No. 4038).

On the amphora of the Louvre signed by Nicosthenes, white dominates. The entire body of the vase is covered by black glaze.

On each handle is a white tripod. At each side of the neck is a nude woman, entirely white (Fig. 156). She is ornamented by a necklace, earrings and a crown of leaves. In one hand she h holds a flowerand inhales its perfume; with the other she caresses a dog, that raises his muzzle toward her. Red was only employed for the jewels, the crown and the flower. The details of the form are indicated by engraved lines. The images are similar on the two sides. All the difference is that the direction is reversed. The right hand of one side is replaced by the left on the other. Same for the position of the legs.

With the predominance of white here and of red there, the v vases with polychrome decoration dating from that time have c come to us in sufficiently great number, that one could refuse to see in them improvisations without result, the capricious creations of fanciful potters. They evidence a state of mind, which must have then been that of many ceramists of Athens. Doubt is scarcely possible; several are inclined to ask if they did not take a false route in neglecting to inspire themselves by examples left them by Ionian potters, and if the decoration of gloomy appearance on which they expended so much care and talent was indeed that best suited to the art which they practised. Their vases, hydrias and amphoras, crateras and cups, the vases on which they placed their dark silhouettes, do not advance their marked place in the halls of rich dwellings, where among the rich fabrics covering beds of bronze inlaid with si,ver and ivory, among the painted robes of flute players and the nude flesh of ephebes and of courtesans, they must add to the joy of the feast by the images offered to the eyes of the guests, by the memories and the ideas aroused in the minds.[1] Where everything was charming and smiling, was there not suitable the ceramics that also grace and smile, not only that of paintings evoked by the poetry of the most charming myths and the festivals of life, but also the pleasure of vivid and gay colors, and heightened elegance of the forms of the vases? This is what the Athenian makers felt confusedly, and which suggested to them the thought of creating a pottery that was more c colored and of a less sad appearance than that produced they by their masterworks in the workshops of Amasis and of Exekias. This is also what gives a reason for the vogue enjoyed in the

5 th century by the vases with white ground with their [illegible]

[illegible]

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What could also cause the ceramist to engage in that course were the examples that grand art gave him about the middle of [illegible] ones of Micon and Polygnotus employ varied colors in [illegible] recalled that of the skin gilded by the sun, and white for the delicate flesh of women. He saw these artists use the black line laid on these light tints to represent accessories, to "render the internal harmonies of the body, that suppleness of the muscles which is all the beauty of the physical life."[1] Sculpture at the same epoch evolved in the same sense. "After having on the most ancient statues of this daubed the body with [illegible] of red."[2]

1. [illegible]

2. [illegible]

[illegible] efforts among the masters who worked in Greece with [illegible] venture to give by color the modeling the illusion of life. This was an ambition which could not be conceived later by Apelles and Protogenes, but which was not permissible to the painters of the 5 th century. Their technique was too elementary. They [illegible] themselves to substitute for the primitive conventions. [illegible] let on the effigies that he put in marble an appearance that

5 th century by the vases with white ground with their fine p paintings in black lines enhanced by some light touches of rose and blue.

Note 1.p.244. Histoire de l'Art. Vol. IX. Figs. 186, 354.

What could also cause the ceramist to engage in that course were the examples that grand art gave him about the middle of the 6 th centurw. He saw contemporaneous painters with Cleanthes of Sicyon and Eumares of Athens employ varied colors in their frescos, for the flesh of men a red or yellow tone which recalled that of the skin gilded by the sun, and white for the more delicate flesh of women. He saw these artists use the black line laid on these light tints to represent accessories, to "render the internal harmonies of the body, that suppleness of the muscles which is all the beauty of the physical life."[1] Sculpture at the same epoch evolved in the same sense. "After having on the most ancient statues of tufa daubed the body with red and leaving the ground light, for marble it had takin the habit of a contrary polychromy. The colors remained the same, as vivid and brilliant, but differently distributed. The flesh was treated in a soft tone and enhanced by vigorous details. On the contrary, the ground received opaque layers of blue and of red." [2]

Note 1.p.245. Pottier. Catalogue. p. 643.

Note 2.p.245. The same. p.647. See Lechat. Le sculpture attique avant Phidias. p.323.

By these indications are seen the character and aim of the effort among the masters who then represented in Greece with most authority the plastic arts. Doubtless the painters did not aspire to give by color the modeling the illusion of life. That was an ambition which could not be conceived later by Apelles and Protagenes, but which was not permissible to the painters of the 6 th century. Their technics was too elementary. They had too few tones on their palettes; but at least they applied themselves to substitute for the primitive conventions, really too arbitrary, new conventions that would place more at ease the mind of the spectatorof the art work, and that should give him a more direct and more vivid impression of the reality. F For the statuary was the same tendency, the same desire to confer on the effigies that he cut in marble an appearance that

differed less and less from the images cast on the retina by the bodies offered to the view of the artist.

Posted on the frontier of art and of the trade, why was not the decorator of clay induced by his own instinct and by the taste of the public to follow the movement prominent in the domain of the major arts, to profit by the lesson that came f from such a height? Yet at the beginning of this 6 th century when the sculptor and the painter of frescos by the methods that they took, preluded the accomoplished works which the following century would see born, this decorator pussued a path whose direction is not that in which walk the artists qualified to furnish him with models. Two or three generations of ceramists thus form a separate band, and in the composition of t their paintings as in the interpretations that they give to t the living form, they already give proof of a mastery to which we must render homage. There is a phenomenon that does not fail to cause some surprise. Yet men come to explain this persistent fidelity to a mode of painting that it will soon be necessary to abandon. On the one hand, the ceramic painter of Athens found the black figure on a light ground in the heritage from t those Ionian and Corinthian potters, at whose school he first placed himself. On the other hand, what perhaps attached him still more to that practice was the convenience that it iöffered him for the execution of this dark decoration, a procedure in placing which seems to have been in current use at that epoch in the workshops of Ceramicos.

To obtain their images, the painters that collaborated with the potters before seizing the brush, frequently commenced by projecting on a screen under the rays of the sun the silhouettes of the men or animals that must enter into their decoration.[1] Many ancient texts prove that in the first attempts in drawing and modeling made in Greece, they had the very natural idea of outlining and fixing by a charcoal line the shadow cast on a wall.[2] The potter would not have delayed to understand w what use he could make of that very elementary procedure, once that he had learned to adapt it to the conditions of work in the workshop. From these cast shadows the painter traced sketches that he reproduced in the fields of his vase by reducing them to a smaller scale. This was then a matter for the graver to decompose these masses in the image transferred to the clay,

to detach the membersfrom the trunk, to mark the projection of the muscles and the play of the articulations.

Note 1.p.247. E. Pottier. Le dessin par ombre chez les Grecs. (Revue des etudes grecques. 1896. p.355-388). In the considerations presented here, we only summarize the views suggested to M. Pottier by the observations communicated to him by his pupil and collaborator M. Devillard.

Note 2.p.247. Pliny. H. N. XXXV. 15-16, 151; Athenagoras. A Apologie des chretiens. p.18-19 of Schwarz edition. 1891. (Overbeck. Schriftquellen. No. 381).

The metal point did not always acquit itself of this task e everywhere with the same certainty. On more than one vase have been found singular errors, that have been explained by the d disdain caused by a sketch that gave only the general pose. The image blocked out by the brush was the reduction of that furnished by the enterposition of a body between the source of light and the screen. This literal transcription of the shadow cast frequently deceived the unskilful or too hasty engraver. When the latter had completed the figure blocked out with the brush, he sometimes forgot to refer to the living model. Of a chest he makes a back. In the silhouette these two sides of the bust have the same form and width not distinguished from each other. Elsewhere this workman has confused the members of the two symmetrical halves of the body. He has placed a left foot or left hand at the end of a right leg or right arm. These faults in drawing are not perceived at first sight. What conceals them is the perfect accuracy of the outline and the movement. To reveal them requires a minute study of these paintings, undertaken for the purpose by an observer, whose training as an artist makes him peculiarly sensitive to these alterations and these reversals of form.[3]

Note 3.p.247. See the figures that M. Devillard has drawn to illustrate the Article by M. Pottier.

This observer only devoted his study to isolated figures, and his demonstration, as he has presented it, leaves no place for doubt; but remarks of the same kind could have been made concerning groups of figures. When the painter had to represent s several persons engaged in the same action, it was necessary to pose before the screen two or three comrades of the workshop,

[illegible]
and gave the silhouette of the group so formed. He hastened to seize this silhouette by the aid of the charcoal that he held in his fingers. Thus he obtained the intersections of the [illegible] [illegible] of the loops and elements that concealed each other. When he desired to establish his group on the clay of the vase after [illegible] ted to disengage the mass and to replace in position a certain [illegible] seen on the screen, were concealed by the inevitable superposition of planes.

This might be the explanation of certain errors and certain [illegible] of Attic-Corinthian vases.[1] As such can be said of a group that [illegible] was represented Aeneas there, who in the last night of Troy carries on his shoulders his aged father Anchises. Beside them walks his son (fig. 158). I frankly believe that to place such a complex design, the painter posed the group by some working companions. From the model thus improvised, he retained the [illegible] toward heaven as if to protest against the conflagration into which Troy sank, the movement of Aeneas with arms thrown back to furnish support to his father seated on his back. The model had also given him the heavy walk of the hero bending under the load and the more springy walk of the child; but at the same time, he had allowed him to see only one of the two arms that closed around the legs of the old man to prevent him from sli- [illegible] in the drawing that he had in a way traced on the vase's sketch. As for the other arm that he did not see, he did not know how [illegible] it, assumed it to fall at the left of him and armed with the [illegible] of the warrior; but on the other hand, the position of [illegible] weight of his body rests on the right arm of Aeneas. Not [illegible] ver superhuman strength is desired to be attributed to the

who were placed near each other according to the indications and gave the silhouette of the group so formed. He hastened to seize this silhouette by the aid of the charcoal that he held in his fingers. Thus he obtained the intersections of the heads, torsos and members, the movements combined or opposed; but in the entirety that he reproduced, there were necessarily parts of the bodies and mempbers that concealed each other. When he desired to establish his group on the clay of the vase after this sketch, he did not always recognize it and sometimes omitted to disengage the mass and to replace in position a certain bust or member, that in the confused shadows projected by the sun on the screen, were concealed by the inevitable superposition of planes.

This might be the explanation of certain errors and certain strange suppressions, which we have indicated in many paintings of Attic-Corinthian vases.[1] As much can be said of a group that decorates a cup signed by Nicosthenes (Fig. 157). The painter has represented Eneas there, who in the last night of Troy carries on his shoulders his aged father Anchises. Beside the hero walks his son (Fig. 158). I frankly believe that to place such a complex design, the painter posed the group by some working companions. From the model thus improvised, he retained the principal lines, the gesture of the old man raising one arm t toward heaven as if to protest against the conflagration into which Troy sank, the movement of Eneas with arms thrown back to furnish support to his father seated on his back. The model had also given him the heavy walk of the hero bending under the load and the more springy walk of the child; but at the same time, he had allowed him to see only one of the two arms that closed around the legs of the old man to prevent him from sliding to the ground. The painter found only one of the two arms in the drawing that he had in a way traced on the cast shadow. As for the other arm that he did not see, he did not know how to supply it and replace i in its true position. He understood it, assumed it to fall at the left of him and armed with two javelins. These are very appropriate to complete the equipment of the warrior; but on the other hand, the position of Anchises remains dangerous, or improbable is better said. The entire w weight of his body rests on the right arm of Eneas. Now whatever superhuman strength is desired to be attributed to the son

of Aphrodite, he would not have been able to support with a s single arm such a heavy burden, except for some moments. As for the young boy, when the group was formed in the workshop, he had been so placed that only his legs were visible, his head and bust being concealed by the large shield of Eneas. The painter has not caused this bust and this head to reappear. Yet nothing would have been easier than for him to take from the mass this third actor in the scene. To entirely show him, it would have sufficed to enlarge the field a little, to move slightly to right or left the outlines of the great eyes drawn in the Ionian mode on the exterior od his cup. This method of transferring the shadow led to indolence.

Note 1.p.248. See above on p. 115, Figs. 81, 82.

If by the temptations that it offered, this method had its dangers, it could not fail to be much appreciated by the chiefs of the workshops. They found there facilities analogous to those which among us architects obtain by the instrument known under the name of camera lucida. Doubtless there could be no question of claiming that all figures which decorate the vases with which we are now occupied are simple copies of sketches furnished by projections on the screen; But what seems to be proved is, that the decorators who lent their aid to the makers of ceramics made frequent use of thes procedure. Those manufacturers had an interest in using it. Orders flowed in. It was necessary to produce rapidly and much. Every expedient was welcome, that risked taking nothing from the firmness of the drawing and the truth of the attitudes, and could make the execution of vases easier and more rapid.

There has been noticed in more than one Egyptian painting inaccuracies, entirely similar to those which we have found in the black figures of Greek ceramists. They have the same explanation.[1] It has been inferred from them that perhaps the procedure of drawing by projected silhouettes was transmitted by E Egyptian artists to Greek artists with many trade secrets, when in the 7 th century by the founding of Naucratis and Daphnae, the Greeks came into direct contact with Egypt.[2] It seems superfluous to recur to the hypothesis of a borrowing. Each on his part, the Egyptian and the Greek, as soon as the plastic instinct was aroused in him, was induced to take those shadows that

[illegible]

[illegible] stood was introduced in the technics of Greek ceramics, [illegible] [illegible] very prosperous industry caused the potters of Athens to seek all means of diminishing their expenses and to gain time without injury to the quality of their products.

[illegible]

In whatever fashion the Greek ceramist was led to [illegible] labor by resorting to silhouettes of dark shadows, he certainly derived sufficient benefit that the advantages found in it contributed to prolong the reign of the black figure. Yet in spite of the vogue enjoyed by vases of that kind in the markets of [illegible] ion began to suspect that their ordinary patrons would [illegible] by the slightly severe coloring of the vases of Amasis and Exekias. This desire of more pleasing novelties developed [illegible] specimens of which we have shown, chosen among many others of the same kind, that only has the interest of curiosity.

[illegible] an account can be rendered by the examples that we have given, [illegible] one, are badly detached from the ground in spite of the white of the face and the firmness of the incised outline (fig. [illegible] where the red is added to the white to diversify the [illegible] of the image, as for Ulysses [illegible] the ram, [illegible] white parts of this image, previously taken on the black ground, are badly distinguished; [illegible] the body and head of the [illegible] 154). Finally, where on the neck of an [illegible] of Nicosthenes the figure is entirely white on a black glaze, and there is some delicacy in the contour of the [illegible]

Whatever the method taken, all these attempts had the same defect that condemned them to a certain defeat. They made a large use of white and violet retouches. Now these [illegible]

the sun casts on a vertical plane. If it was toward the beginning of the 6 th century, that this mode of transfer of silhouettes was introduced in the technics of Greek ceramics, because that date corresponds to the time when the requirements of a very prosperous industry caused the potters of Athens to seek all means of diminishing their expenses and to gain time without injury to the quality of their products.

Note 1.p.250. Potties. Le dessin par ombre portee. p. 358-359.

Note 2.p.250. The same. p. 373, 376, 378.

In whatever fashion the Greek ceramist was led to shorten his labor by resorting to silhouettes of cast shadows, he certainly derived sufficient benefit that the advantages found in it contributed to prolong the reign of the black figure. Yet in spite of the vogue enjoyed by vases of that kind in the markets of Greece and of Asia, and still more in those of Italy, a certain weariness made itself felt. Likewise men, the makers of ceramicos began to suspect that their ordinary patrons would take pleasure in seeing a ceramics presented, whose decoration should promise to the eye more pleasure than was offered to them by the slightly severe nobility of the vases of Amasis and of Exekias. This desire of more pleasing novelties betrayed at f first caused the experiments in polychrome decoration, some s specimens of which we have shown, chosen among many others of the same kind, that only had the interest of curiosity.

What was lacking in these attempts for them to have a future, an account can be rendered by the examples that we have given. The figures in black on a black ground, like the effigy of Sappho, are badly detached from the ground in spite of the white of the nude and the firmness of the incised outline (Fig. 153). Where the red is added to the white to diversify the appearance of the image, as for Ulysses beneath the ram, there no less remain parts of this image previously taken on the black ground, are badly distinguished; see the body and head of the ram.(Fig. 154). Finally, where on the neck of an amphora of Nicosthenes, the figure is entirely white on a black glase, and there is s some hardness in the contact of the two tones.

Whatever the method taken, all these attempts had the same defect that condemned them to a certain defeat. They implied a large use of white and violet retouches. Now these adhered

badly to the black glaze. However little they scaled, there l longer remained scarcely anything, or nothing of the effect t that the painter had desired to obtain; the black reappeared under the white, which was particularly fragile. It was then necessary to seek another mode of creating a decoration to fully satisfy the regard for harmony of its tones, and which at the same time should ensure to the image a duration equal to that of the vase of which it was the decoration. This solution of the problem could be found in the return to a method, of which there had already been made partial and temporary trials on several occasions in the work of different workshops.

Without returning to the so-called Mycenaean ceramics,[1] we green on the plaques of terra cotta,[1] on the sarcophaguses of Clazomenes,[2] on many Ionian [3] and Corinthian vases,[4] even on some Attic vases with black figures,[5] sometimes the limbs and head of an animal, also sometimes the head and neck of a man or woman, instead of rising as an opaque silhouette on the light ground of clay, as outlined there in pure line, any secondary details being indicated inside the form thus defined by other lines in color; but this had not been there until then more than sports and as caprices of the brush. What this mode of drawing could give of elegant precision and refinement to the image had been suspected and had been seen by moments, but nowhere had these fancies brought results. For one to decide to break with tradition of the full and dark silhouette, it was necessary for him to invoke the crisis of the black figure in the hope of defending this from the weariness that was betrayed by various symptoms, men had tried in the workshops different procedures, which if they modified the appearance still respected the principle; yet these were only half measures and insufficient palliatives, as they did not delay to understand.

Note 1.p.251. Histoire de l'Art. Vol. VI, Figs. 490,495,497.

Note 1.p.252. The same. Pl. XV, Fig. 122.

Note 3.p.252. The same. Figs. 201,204 bis,205,212,213,214,223, 233, 234-238, 241.

Note 4.p.252. The same. Figs. 336, 366, 367.

Note 5.p.252. The same. Fig.152; vol. X, Fig 115, p.184,Fig.118.

It was then that some chief of a workshop which contended for the local and foreign patronage had the happy idea of not adhering to these expedients, which gave only a very imperfect sat-

satisfaction to continue methods that were felt antiquated. He took the initiative in making on the clay it the occu- [illegible] er a good part of its rapid success. Instead of painting a black figure on a red ground, he thought of placing red ground figures for which he reserved the color of the [illegible] coats. No more incisions. The decorator no longer had to lay down his brush to execute this minute work of engraving, which [illegible] with the hammer and graver. Whatever the nature of this work, the decorator outlined it in black, sometimes very thick and [illegible] sometimes thinned by dilution and tending to brown.[c] By lines according to the effect desired, that were more or less [illegible] or light, he indicated the contours of the masses of muscle, the forms of the small anatomical details and even the [illegible] folds of the fabric. On occasion, some light touches of vi[illegible] and of white served to represent certain accessories and diversified the appearance of the whole.

[c] [illegible] p. 250. [illegible] IX, p. 587-619.

In these conditions, the ceramic painter was no [illegible] painter. No longer practising only the trade that was [illegible], he would be in a better position to follow the progress of [illegible] art, and to be inspired by its most [illegible] [illegible] owed from the vast compositions of the masters of fresco, [illegible] transfer to these paintings traced on the clay something of [illegible] [illegible] ers, that of the red figures. It is connected to earlier [illegible] [illegible] by the predominance [illegible], that like the [illegible] [illegible] to black in covering the surface of the vase. Even for it is the part given to black the most [illegible] content, since the [illegible] of this dark covering is [illegible] [illegible]

By this predominance of black in the covering of the clay, [illegible]

satisfaction to confused desires that were felt everywhere. He took the initiative in making in the plan if the decoration of Attic vases a change , that perhaps owed to its radical character a good part of its rapid success. Instead of projecting b black figures on a red ground, he thought of placind on a black ground figures for which he hetained the color of the terra c cotta. No more incisions. The painter no longer had to lay down his brush to execute this minute work of engraving, which gave to the clay the deceptive appearance of a bronze plate treated with the hammer and graver. Whatever the nature of this brush, the decorator dipped it in black, sometimes very thick and bold, sometimes thinned by dilution and tending to brown.[6] By lines according to the effect desired, that were more or less firm or light, he indicated the contours of the masses of muscle, the forms of the small anatomical details and even the finest folds of the fabric. On accasion, some light touches of violet and of white served to represent certain accessories and diversified the appearance of the whole.

Note 6.p.252. On the brushes employed by ceramic painters and the idea that can be formed of them, see Histoire de l'Art., Vol. IX, p. 337-342.

In these conditions, the ceramic painter was no longer a mere painter. No longer practisink only the trade that was truly his own, he would be in a better position to follow the progress of contemporaneous art, and to be inspired by its most admired works, to adapt to the measure of his panels some groups borrowed from the vast compositions of the masters of fresco, to transfer to these paintings traced on the clay something of the style of those masters. Thus was the new ceramics born at Athens, that of the red figure. It is connected to earlier ceramics and follows them by the predominating role, that like its predecessors it attributed to black in covering the surface of the vase. Even for it is the part given to black the most important, since the continuity of this dark covering is interrupted only by the lights of the figures reserved, and these lights only hold a small place in the entire field, in all its extent.

By this predominance of black in the covering of the clay, this pottery like that preceding it, also disturbs the amateur

in ceramics, whose eyes are accustomed to the richness and variety of the colors of modern faience or of the porcelains of China and of Japan. Yet after a time of apprenticeship and of initiation, he comes to better understand it and to appreciate it more strongly than the preceding works of the Attic potter. The images that it offers to him attract his eye and caress it by the warmth and softness of their tones. They hold him by the ease with which they are modeled in the clarity of the yellow or rosy clay, as the living form does on the full light of day. The connoisseur who at first abroad faces thes nearly monochrome pottery, also comes to prefer it even to the slightly crude polychromy of Ionian and Corinthian vases. Nothing more restricts him in the pleasure that he takes in considering and studying the Attic vases with red figures. He admires there that full liberty of mind and flexibility of the brush, the nobility of the attitudes, the fire and movement and the elegant purity of the drawing.

Who was the potter that had the idea of genius for this return, of this overthrow of the system of decoration that several generations of ceramists had brought into fashion. We cannot state with certainty. All that can be affirmed is, that the idea was in the air, as one says, even at the time when painting with black figures seemed to attain its climax, with Amasis and Exekias. Among all the master potters of this time, whose names we know, there are two, Nicosthenes and Andokides, to whom for plausible reasons it has been proposed to attribute the merit of this innovation. That one of the two who seems to us to have most title to this honor is Nicosthenes. His work is represented in our galleries by a much greater number of pieces than that of any other contemporaneous chief of a workshop; now in studying this interesting and complicated work, we shall see what a curious , seeking and inventive mind it all evidences.[1]

Note 1.p.254. Pottier is among those in this discussion, who pronounce in favor of Nicosthenes (Catalogue. p.643-644).

It was further not on the morrow --- one should beware of believing --- that when the new mode of decoration won its course, as if it had been instituted by a decree of the assembly. During some time in the workshops of Ceramicos, men made both vases with black figures and vases with red figures, as we shall prove.

In the workshops and the patronage which they served, there was then a time of hesitation; but the new system of decoration had too many advantages that its final triumph should not be ensured in a short time in this Greece, where on the eve of the morrow of the Median wars all the arts, as if by a fertile emulation, applied themselves to renew the appearance of edifices by which they were ornamented. It was then to the light f figure in reserve that ceramic painters were devoted, in whom we recognize the contemporaries of the masters of fresco and of statuary, whose creations prelude the masterpieces of the golden age of Greek genius; but the black figure, while seeming to be relegated to the second plane, did not fail to survive the event and the victory of its rival, its heir. To say farewell to it, we shall have to seek in what conditions and by the favor of what compromise it continued in Greece itself an existence without glory, to end in Italy in a slow renaissance with the Apulian vases.

Before following thus the black figure in what might be termed its posthumous life, it is proper to study it once again at Athens itself, with the last potter of eminence that made large use of it, with Nicosthenes. We have already had occasion to state, that he had felt growing around him this desire of change, whose symptoms we have enumerated. Thus to ensure the placing of his products, he had more than once been unfaithful to the black figure. This is why the black figure holds more place in the decoration of the vases of Nicosthenes, and also in black is everywhere executed the design of the ornament. Nicosthenes may then be regarded as the last representative of the system of the black figure. What renders him also particularly interesting is, that he plays with this figure, that he lavishes on the clay of his vases without being fully satisfied, means of expression that it places at the command if the ceramist. He no longer has in it the confidence which it inspired in Exekias. This dark figure which he feels is discussed and menaced, he seeks to save by rejuvenating it by the originality of the forms, that he gives to the vase on which he inserts it, as by the charm of the tone of the blond covering on which he loves to outline it. Yet even when he employs it to bring it thus to regain popularity by ingenious combinations,

he does not fail to betray it sometimes for the benefit of the rival that aspires to replace it. There is nothing in the history of Greek ceramics, that may be more curious than this phase of the evolution which led Euphronios and Brygos to paint in the interiors of their cups and on the bodies of their amphoras pictures, from which we cannot withhold our admiration. With a variety of resources that do him honor, Nicosthenes endeavored to defend a lost cause, that for this purpose he multiplied experiments, for the success and future of which he appeared to doubt himself at some times.

6. Workshop of Nicosthenes.

Whatever might have been the activity of workshops like those of Ergotimos, Nearchos, Amasis and Exekias, as well as the vogue of their products, it was another maker, Nicosthenes, that in the second half of the 6 th century exported most vases into Italy. His signature is read on 89 vases or fragments.[1] The Louvre alone possesses 22 of them, 15 amphoras, 2 oenochoes and 5 cups. By him are known 52 signed amphoras. He always adds the verb epoiesen to his name.(Fig. 159). In the decoration of vases on which he has thus placed his mark, there are sensible differences in choice of themes, style of drawing and procedures employed; but for each type the forms present analogies, which permit recognition at first sight of an amphora or an oenochoe of Nicosthenes, even before having perceived his signature.

Note 1.p.256. This is the number given by M. A. Boulanger, former pupil of Ecole normale of the Ecole du Louvre, author of a very interesting memoir entitled:- Nikosthenes, un atelier de ceramique a Athenes au temps des Pisistratides. Still unpublished, the Memoir merits publication and will soon be issued. M. Boulanger has allowed us, for which we thank him, to profit now by the result of his researches, pursued in not only French collections, but also in several foreign museums. Also nothing has escaped him from the mentions made of Nicosthenes and of his work in the archaeological literature. Although to sell his work, Nicosthenes appears to have adhered to signing usually his vases, yet are found in the museums vases that seem should be attributed to him, from the entire character of their fabrication. M. Boulanger cites a certain number of them. We shall not follow him in that course. He signed vases suffice to def-

define the work of taste and Nicosthenes. It may further be asked, whether the vogue enjoyed by his products did not cause counterfeits.

The conclusion imposes itself. What it is necessary to see in Nicosthenes is a chief of the industry. All the operations of turning the vases were accomplished under his direction. After his little models or his sketches these assumed on the wheel the curvature that should characterize them; but he employed for the execution of the painting, artists of unequal merit, some of whom had their own manner. Some inscribed their names on the clay beside his own; this is the case for Anacles and for Epictetos.[2] This workshop would not have produced so much and works so diverse, unless it had been in full activity for long years. Perhaps founded about 540, when the method of the black figure was alone in use, it has left us vases on which the red figures commence to show themselves. His vogue must have been maintained until toward the end of the century.

Note 2.p.256. Klein. p. 75, 101.

In the development of Athenian ceramics, Nicosthenes played a part on whose importance one cannot insist too strongly. As master potter, "he makes a study of all the forms, chateras ((Fig. 160), oenochoes (Fig. 161), cups (Fig. 163), cantheras and cups (Fig. 164), pyxis (Fig. 165), amphoras (Fig. 166), and he renewed them in great part. He tried all technics, black f figures, red figures and which figures, a ground of clay with its natural color, ground with black covering and a ground with white coating. He has the most varied and unexpected groupings. His decorating workmen must be numerous, for they sometimes compose in the Attic-Corinthian taste and sometimes with the sobriety of Exekias. The design of his vases is here summary as with a man careless in his work, there close and minute as with the most conscientious artist. Nicosthenes is the most c complete and interesting type of the Greek ceramist of the time of the Pisistratides." [1]

Note 1.p.258. Pottier. Catalogue. p.752.

As for forms, Nicosthenes has a marked predilection for the amphora; but he creates a type of it that belongs to him personally. Signed by him, there is known but a single example of

the heavy form found with his immediate predecessors.[2] This is doubtless one of his first works, executed before he had adopted the mode by which are then characterized the vases of this kind that leave his workshop. "The curvature of the amphoras of Nicosthenes is elongated, a little depressed below the neck (Fig. 166). The nect is relatively slender, sometimes quite detached from the shoulder and with a concave profile. The handles are flat and broad, attached to the body swelled at the shoulder and are joined to the very edge of the mouth by a bold curve; they cause one to think of thin and long plates of metal. The mouth is clearly conical and without external flat. Finally, two projecting fillets extend around the body as if to cover seams, intersecting the subjects or rather separating the zones of painted decoration. In all these arrangements is believed to be felt the imitation of metal types.[3] (Pl. V).

2.p.258. British Museum. B. 295.

3.p.258. Boulanger. Memoire.

The width of the curved and flat handles of the amphora of Nicosthenes lend themselves to receive a decoration which even adds to the elegance of the vase. This decoration varies from one amphora to another. Sometimes it comprises only plant ornament, lotus flowers inserted between elegant palmatiums. Elsewhere are seen busts of women, dancing satyrs (Fig. 159). This handle is always ornamented by some motive of ingenious invention and agreeable appearance.

In no workshop of this time does the care for perfect execution seem to have been carried as far as sometimes by Nicosthenes. This is what strikes every connoisseur that takes his v vases in hand and examines them on all sides. The workmen that he employed scarcely to glaze carefully the interior of the f foot of their amphoras and Oenochoes. There as if for their o own pleasure, they have added an ornament which perhaps no eye will ever note. At the bottom of the cavity made in this foot they traced a little black circle of very firm design.

The cratera is no less remarkable. Nicosthenes gives to this type its definite form, which it will retain until in the workshops od southern Italy. The beautiful architectural structure of the cratera of Ergotimos and Klitias is made lighter;[1] the neck is prolonged and the handles are developed into two beau-

beautiful volutes which rise symmetrically above the vase. (Fig. 153). This elegant form is already noticed in a crater of Cyprus.[2] [illegible], that Nicosthenes imitates, this is [illegible] with spout of the Corinthians and Chalcidians, with the [illegible] whose elegant curve [illegible] above the spout (Fig. 151); but he simplifies the [illegible] of the handles and reduces the body to make it more ovoid.[1] Nicosthenes also varies the appearance of the [illegible] by the insertion of a [illegible] in Attic ceramics. A [illegible] was suggested to him by the vases with relief decoration from [illegible], Etruria and Cyrene; on the [illegible] of the Louvre, at the [illegible] under the spout a head of a [illegible] and a woman's head, which seem to form pendants (Fig. 162). The cup is the object of his same care. The foot sometimes remains quite low (Fig. 157); but the [illegible] opens wider and with less depth. The wider curve without abrupt projection and with a gentle and continuous [illegible] like the contour of a capital.[2] Elsewhere the foot is lighter and the handles are higher.[3] This is already a little nearer the elegant type that will soon prevail (Fig. 163). There it [illegible] the influence of Ionian models. One will also note the curious cup with two figures of the Museum of Berlin, fitted with a spout and strainer (Fig. 164). Nicosthenes also signed a [illegible] with [illegible], that is ornamented by no figure.[4] The form [illegible] the ceramist. He copied a vase of bronze and of silver. There is on the handles of his amphoras and [illegible] of his [illegible] noted in the potter a very marked tendency to inspire himself by the forms [illegible] to him by the works of [illegible] and bronze-workers, to represent them in clay.[1] It would seem a [illegible] under this name that [illegible] Nicosthenes, as it appears, it was indeed the cyathus, which is only the [illegible] of the metal [illegible]. Yet is scarcely cited but one vase of that form signed by him. Again it is only a fragment.[2] Finally, he certainly [illegible] may be recalled a lecythus, ornamented by a head in relief,[3] and a cyathus in the form of a [illegible] at Florence (Fig. 165).[4]

Note [illegible]. [illegible] Vol [illegible].

Note [illegible]. Louvre. Vol [illegible]. As an [illegible] type in the work of Nicosthenes is cited a sort of olpe of the Cabinet of France (De Ridder. 253, Pl. VII). The neck is there marked

beautiful volutes which rise symmetrically above the vase. (Fig. 160). This elegant form is already sketched in a cratera of Cyrene.[2] For vases for pouring the liquid, that Nicosthenes imatates, this is the trilobedoenochoe with spout of the Corinthians and Rhodians, with the great handle whose elegant curve dominates and rises above the mouth (Fig. 161); but he simplifies the flutes of the handles and refines the body to make it more ovoid.[2] Nicosthenes also varies the appearance of his oenochoe by the insertion of a motive yet unused in Attic ceramics, a motive whose idea was suggested to him by the vases with relief decoration from Ionia, Beotia and Corinth; on two jars of the Louvre, he has modeled under the spout a head of a bearded man and a woman's head, which seem to form pendants (Fig. 162). The cup is the object of the same care. The foot sometimes remains short and squat (Fig. 157); but the basin opens wider and with less depth. The sides curve without abrupt projection and with a gentle and continuous slope like the echinus of a capital.[1] Elsewhere the foot is lighter and the handles are higher. This is already a little nearer the elegant type that will soon prevail (Fig. 163). There is felt the influence of Ionian models. One will also note the curious cup with red figures of the museum of Berlin, fitted with a spout and strainer (Fig. 164). Nicosthenes also signed a phiale with knob, that is ornamented by no figure.[2] The form alone tempted the ceramist. He copied a vase of bronze and of silver. There is on the handles of his amphoras and those of his oenochoes noted in the potter a very marked tendency to inspire himself by the forms presented to him by the works of goldsmiths and bronze-workers, to represent them in clay.[1] If there were a type that under this name must seduce Nicosthenes, as it appears, it was indeed the kyathos, which is only the copy of the metal goblet. Yet is scarcely c cited but one vase of that form signed by him. Again it is only a fragment.[2] Finally, to complete this list may be recalled a lecythe, ornamented by a head in relief,[3] and a pyxis in the form of a sugar bowl and found at Florence (Fig. 165).[4]

Note 2.p.260. Louvre. Hall E. 661.

Note 3.p.260. Louvre. Hall F, 116-117. As an unique type in the work of Nicosthenes is cited a sort of olpe of the Cabinet of France (De Ridder. 258, Pl. VII). The neck is there marked

only by a slight reduction that directly prolongs the curve of the body. The handle is flat and does not exceed the mouth of the vase. Nicosthenes renounced this form which lacked elegance.

Note 1.p.261. Louvre. Hall F, 121-125.

Note 2.p.261. National Library. De Ridder. Catalogue des vases, No. 314, Pl. X. This is the phiale called mesomphalos. Two examples of the same type are found, one in the British Museum (B, 368) and the other at Wurzburg (III, 287) in the catalogue of Urlichs.

Note 1.p.262. This analysis of forms familiar to Nicosthenes is but an abridgement of what M. Pottier has given. Catalogue. p. 756-758. We have completed it by some indications taken from M. Boulanger.

Note 2.p.262. Jour. Hell. Studies. 1898. p. 292, Pl. XVII, fig.2.

Note 3.p.262. Welcker. In Rheinisches Museum. N.F.VI.p.393.

Note 4.p.262. Amelung. Führer, p. 202.

It is possible, that like Amasis, Nicosthenes was also a metic of Ionian origin. What causes this thought is the entirely Ionian character of his ornamentation, where the plant twines its garlands of leaves, buds and flowers around the neck, shoulder and foot of the vase, not without sometimes invading the body (Fig. 166). Again from the repertory of the workshops of Asian Greece, Nicosthenes borrows the great eyes that he loves to draw on the exteriors op his cups as prophylactic emblems. (Fig. 167). In the choice of subjects treated by the painters attached to the workshop of Nicosthenes is found that diversity, that we have already indicated in their qualities of execution. The theme of their decoration frequently appears to be those of artists that loitered with current commonplaces; thus on his cratera he places combats of hoplites with warriors mounted on chariots (Fig. 168); at other times is thought to be felt the desire to vary and renew the repertory of the workshop. Here is twice on the neck and on the body of an amphora, that strange composite being called hippalectiyon, the horse-cock. (Fig. 169). Elsewhere is a nude woman standing, who with one hand raises to her lips a flower and inhales its perfume, while with the other she caresses the muzzle of a dog (Fig. 156). Here is the exterior of a cup is the group of Eneas bearing his aged father Anchises (Fig. 158); but the masterpiece of the p painter in this kind is in the same place, "the pretty painting

of the race in the sea with two boats in line with sails swelled by the wind, the pilots and lookouts at their posts, the network of their ropes entangled in a well indicated perspective"(Fig. 170).[1] The painter has here made a very skilful use of the line in relief. The rigging of the ships is indicated by means of black lines traced with a glaze thicker than that used for the silhouettes and structures and of persons. These lines are marvellously fine and delicate making a sensible projection under the finger.

Note 1.p.264. Pottier. Catalogue. p. 754. Jane Harrison conjectures from serious indications, that this and other paintings of the same kind represent boat races, that formed a part of the programme of the Dionysiac festivals.(p.26-27 of a cylix of Nicosthenes in Jour. Hell. Studies. 1885. p. 19-29).

Inside the two cups, with sirensare lions and stags next the circumference,"as if in amusing and desired disorder, and are cast little scenes of races, combats and labor, that seek to give an idea of the stirring of the multitude." Figs.171,172).[2]

Note 2.p.264. Pottier. Catalogue. p. 754.

On the contrary, on the two oenochoes with white ground of the Louvre is the return to the solemn arrangement of the paintings of Amasis and of Exekias. The mystical protection that the goddess Athena accords to Hercules, and the introduction of the hero into the dwelling of the Olympians are represented in the paintings, that by the style might be by a good pupil of Amasis or of Exekias (Fig. 173). When Nicosthenes commenced to make vases with red figures, he allowed his painters to return to known and ancient subjects, as if he wished to give t them thus more facality to succeed in a new kind. In the paintings are found the Bacchic comos, Hercules fighting the lion and the bull, scenes of sacrifice and of battle.(Figs. 174,175).[1]

Note 1.p.265. Klein. p.71. This cratera, when were made the drawings that we reproduce, belonged to the collection Bruschi at Corneto.

All the work of Nicosthenes shows the constant effort, that he imposed on himself to precede the taste of the public, to offer it constantly a novelty that would excite its curiosity. "He appears to have given very particular attention to the technics of the colors. His color scale with brilliant whites contrasts with the black severity of the other Attics. More t

that serves, he occupies himself in causing the figures to show on the ground.[1] Here at the very first, he gave with a tint a sensibly paler than that of the clay of the Attic vases from contemporaneous workshops (Pl. V); he followed the example of those who have been called Attic-Corinthian. Also very irregularly, he painted on a white coating (Fig. 176).[1] The white covering employed by Nicosthenes is not the snowy and friable white of the funerary lecythoi of the 5 th century, that does not adhere to the clay and easily separates. It is a coating with a yellowish tone and close grain. It strongly adheres to the ground and has taken a beautiful polish. This coating of Nicosthenes is neither that of the Ionian vases. On them the covering is more yellow and less thick, and frequently allows the red of the clay to appear through it. Thus it takes in places a slightly rosy tone.[2]

Note 1.p.256. Pottier. Catalogue. p.758.

Note 1.p.257. Louvre. F. 115, 116, 117. The amphora is not signed; but by its characteristic form and by the use of this white coating, it so strongly resembles the signed vases, that one does not hesitate to credit it to Nicosthenes.

Note 2.p.257. Histoire de l'Art. IX. Pl. XIX.

Nicosthenes did more; he also sometimes projected on a ground of glaze entirely white lacquer (Fig. 156). In that fashion these appear in vigor on this very dark ground; but the contrast so presented was not exempt from some violence. Perhaps Nicosthenes perceived this in the course of the multiple experiments that he made, and that put him on the track of another innovation to which was promised a rapid and brilliant success. The application of white on black was not the sole means that could be thought of, for presenting figures detached in light on black. It was possible to attain the same result by reserving on the ground of red clay the place occupied by the figures. The effect so obtained was more agreeable to the eye. The tone of the clay in the natural state, and that of the dark coating contrasted more harmoniously than did that of the black glaze and the white lacquer; the contrast would be frank, but without harshness. Further, in taking this method another benefit would also be found; one would not have to resort to the graver to indicate the internal details of the forms. Black lines traced by the

than anyone, he occupied himself in causing the figures to show on the ground.[1] Thus at the very first, he gave with a tint s sensibly paler than that of the clay of the Attic vases from contemporaneous workshops (Pl. V); he followed the example of those who have been called Attic-Corinthian. Also very frequently, he painted on a white coating (Fig. 176).[1] The white covering employed by Nicosthenes is not the snowy and friable white of the funerary lecythes of the 5 th century, that does not adhere to the clay and easily separates. It is a coating with a yellowish tone and close grain. It strongly adheres to the ground and has taken a beautiful polish. This coating of Nicosthenes is neither that of the Rhodian vases. On them the covering is more yellow and less thick, and frequently allows the red of the clay to appear through it. Thus it takes in places a slightly rosy tone.[2]

Note 1.p.266. Pottier. Catalogue. p.758.

Note 1.p.267. Louvre. F. 115, 116, 117. The amphora is not signed; but by its characteristic form and by the use of this white coating, it so strongly resembles the signed vases, that one does not hesitate to credit it to Nicosthenes.

Note 2.p.267. Histoire de l"Art. IX. Pl. XIX.

Nicosthenes did more; he also sometimes projected on a ground of glaze entirely white images(Fig. 156). In that fashion these appear in vigor on this very dark ground; but the contrast so arranged was not exempt from some violence. Perhaps Nicosthenes perceived this in the course of the multiple experiments that he made, and that put him io the track of another innovation to which was promised a rapid and brilliant success. The application of white on black was not the sole means that could be thought of, for presenting figures detached in light on black. It was possible to attain the same result by reserving on the ground of red clay the place occupied by the figures. The effect so obtained was more agreeable to the eye. The tone of the clay in the natural state, and that of the dark coating combined more harmoniously than did that of the black glaze and the white retouches; the contrast would be fresh, but without hardness. Further, in taking this method another benefit would also be found; one would not have to resort to the graver to indicate the internal details of the image. Black lines traced by the

trast sufficed to give the modeling of the body and to mark t
the play of the drapery. The decorator no longer needed to use two different instruments to complete his work; his work was much simplified.

Was it Nicosthenes that first had the idea of this method, who first realized the advantages that it offered? One would be tempted to believe it, after what the study of his work allows to be divined of his inquisitive and novel temper. Several historians of ceramics incline to think that the first trials of the new system of decoration were made in his workshop.[1] What tends to confirm this hypothesis is that on certain cups of Nicosthenes have been placed black figures inside and red figures outside, and there is noted in the last a sort of indecision that seems to betray the embarrassment of the workmen required to use a process of which they had not yet well mastered. Thus to detach from the black covering the contour of the hair, he employs the incised line.[2] Further the [illegible] is made very quickly. On other vases, some of which are signed and others are without signatures, from the entire [illegible] can be attributed with all probability to the same workshop, the red figures being executed by a very soft and firm hand.

Note 1.p.289. E. Reisch in Röm.Mitt. 1890. p. 323.

Note 2.p.[illegible]. Pottier-Catalogue, p.[illegible].

From whatever workshop they come, the experiments which we have just recalled, white or red figures on black glaze, suffice to show that about that time when Nicosthenes flourished, the red figure reserved on a light ground tended to predominate. The new system of decoration promptly conquered the preferences of the most famous masters and their national and foreign patrons. It had triumphed at the time when this study must stop, between 450 and 450.

7. Survival of the Black Figure.

In the domain of plastics as well as in that of letters was produced no change of taste acting at a fixed time, like the blossoming of a spring. All forms of art [illegible] that had existed long, yielded place to a new form only by degrees. It contrives itself gradually and [illegible] only after having [illegible] the ground step by step for a time more or less long, and has fought many [illegible] actions, if one may so speak. The [illegible] the habit of believing that between the day and the

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Note 1.p.269. E. Reisch in Röm.Mitt. 1890. p. 328.

Note 2.p.269. Pottier.Catalogue, p.759.

From whatever workshop they came, the experiments which we have just recalled, white or red figures on black glaze, suffice to show that about that time when Nicosthenes flourished, the red figure reserved on a light ground tended to predominate. The new system of decoration promptly conquered the preferences of the most famous makers and their national and foreign patrons. It had triumphed at the time when this study must stop, between 480 and 460.

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In the domain of plastics as well as in that of letters was produced no change of taste acting at a fixed time, like the touching of a spring. All forms of art and of thought that had existed long, yielded place to a new form only by degrees. It confesses itself vanquished anf vanishing only after having d disputed the ground step by step for a time more or less long, and has fought many recognized actions, if one may so speak. One must then beware of believing that between the day and the

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ven everywhere, renounced the black figure longer projecting
on the clay of their vases, only light reserved figures.

In all industrial production, there enters a great part of routine. An artisan never voluntarily drops a procedure to which he made an apprenticeship in his youth, and which he has in his fingers, as it is said. The master potters of Ceramicus among the workmen that they hired, were painters already of advanced age, who were noted for the skill with which they painted the black figure, and knew how to model it by the aid of lines cut with the graver. If several of these were not much disposed to learn so late a new method, there was not a motive sufficient for the chief to deprive himself of the services of experienced collaborators. Then he continued to require from them vases decorated in the old way; but not to permit himself to be excelled by competitors that had taken the lead in the work of renewal, he engaged young men trained in the school of the creators of a different system of decoration.

In a numerous and mixed public, there was in all times and also then those which hasten to fall in love with novelties, curious to follow the fashion of the day and to anticipate that of the morrow, if possible; but in such a case, the chiefs of industry also had to count with another sort of persons, those who could also be called conservatives, who prefer not to be disturbed in their habits, to see the appearance of their furniture changed, of familiar objects on which their eyes have learned to rest. With two kinds of workmen, one using the red style and the other continuing the tradition of pencils and of gravers, a house provided with orders would be able to give satisfaction to all tastes; it would not risk discontenting and losing a part of its patrons.

That affairs must have passed thus is what the historian could affirm, even before having consulted the documents; but if he attempted to justify the inferences that he has derived from an exact knowledge of the conditions of work and of sale in the art industries, he only has to study with attention, were this only in the glass cases of the gallery of the Louvre, the vases representing the efforts of the manufactures of Athens towards the end of the 6 th century and in the first half of the

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That affairs must have passed thus is what the historian could affirm, even before having consulted the monuments; but if he adheres to justifying the inferences that he has derived from an exact knowledge of the conditions of work and of sale in the art industries, he only has to study with attention, were this only in the glass cases of the gallery of the Louvre, the vases representing the efforts of the manufacture of Athens, toward the end of the 6 th century and in the first half of the

B.C. Everywhere will be find lecythi that will confirm us in the idea that we are compelled to form of the persistence a style which in the workshops of Ceramicos, certain decorators must have continued to ornament by black figures the clay of their amphorae and lecythi, even after the technics of the light reserved figures, already for a long time had begun to distribute in the markets of Italy the crateres and cups, that we regard today as the masterpieces of Greek ceramics.[1]

Note 1.p.971. See Pottier. Catalogue, p.631-718; figures noires de style tardif ou decadent.

Is it necessary to say that we have borrowed much there the observations suggested to the learned conservator by the collection entrusted to his care. He has examined separately all the pieces in conditions that permit him to mention many details that could not be discovered there by the most inquisitive visitor, always arrested by the barrier of the glass.

For this survival of the black figure, here is the first group of monuments that shows it in a fashion leaving no place to doubt. This group is that of vases with mixed technics, a term by which are designated the pieces in very limited number, in whose decoration the black figures are neighbors to the red figures.[2] The case most frequently presented is that of cups, that have one or several black figures inside the basin, while the red figure takes possession of the exterior. On 30 cups in mixed technique enumerated in 1902, only 3 form an exception to this rule, and there the red figure has left the black figure on the outside of the vase. Only in two do red and black figures divide the same field.

Note 2.p.971. The list of vases of mixed technique has been made several times, since O. Jahn first sketched it. After him came Schneider (Jahrb.1888. p.[illegible]), and I. Nicole (Am. Jour. Arch. 1902. p.327-329). This last and latest list comprises [illegible] numbers, none but cups. The entire article by Nicole is also to be read. It is entitled: The origin of the red figured technique in Attic vases. It refers to the lists previously drawn by O. Jahn. (Vasensammlung in München. 1854. Einleitung, not. 1188) and by Klein (Euphronios, p. 30, 231).

As examples of this compromise, it will suffice to cite here three vases, where the [illegible]

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As examples of this compromise, it will suffice to cite here three vases, where the potter has taken the method of thus con-

trasting the twio tecanics. T
contrasting the two technics. This would be first the cup of Nicosthenes. If as I incline to believe, Nicosthenes was the inventor of the new system of decoration, one understands that to save his public and to make it tractable, it commenced by only demanding a secondary place for this red figure for which he desired to make for this red figure for which he desired in future only a secondary place, which in the cup would place it less in view. The newcomer thus presented itself to connoisseurs only with discreet and model claims, under the patronage and in a way under the protection of the black figure, which for a long time was caressed by the brush and chiseled by the graver of famous masters, reigned over this clay of Attic kilns, to which the potter by the care devoted to the preparation and by the decoration with which he covered it, ended by giving it a value comparable to that of the precious metals.

This is the impression left by a cup, whose construction is nearly that of the classic age. The painter has placed in the interior with the signature of Nicosthenes, a bearded man running. The image is painted black with violet retouches. The r runner has the head enclircled by a great crown of vine leaves and the body is nude beneath a chlamys thrown over the shoulders and arms. His feet are shod with high boots or kothornoi that reach the bottom of the calf (Fig. 177). On the exterior of the basin between two pairs of prophylactic eyes, on one side is a nude ephebe walking (Fig. 178), and on the other is a ram turning his head backward (Fig. 179). All tends to suggest the idea that this cup was one of the first vases on which appeared the light figure reserved on the dark ground. What j justifies this hypothesis is not only that this figure here appears only on the exterior of the vase, where it attracts l less attention than the black silhouette, that extends over the large flat of the interior of the basin. There are also many peculiarities of fabrication. The black figure with the freedom of its posi and the firmness of its contours, is the work of an experienced and sure hand. On the contrary, in the red figures are traces of indecision. The painter does not seem to be yet entirely master of the method that he employs. If the ram has a very correct movement, there is awkwardness and softness in the drawing of the ephebe. The brust has placed there very

few of those light lines, which in this system of decoration serve to model the image; but on the other hand, with the graver and by an incised line the artist has separated from the black ground the mass of the hair of the young man.Likewise by means of a white touch he has made prominent on the neck of h the ram the front horn. One would say that these two figures were executed by a decorator whose entire training was spent on the black figure. Invited by his chief to work in the new style, he has resumed the use for establishing his decoration, of procedures not in the spirit of the technics in which he m made his apprenticeship.

Here is another cup on which the red figures exist equally with the black figures. It is signed by Andokides, who like Nicosthenes seems to have been rather an industrial chief than a painter (Fig. 180). The cup is mounted on a foot slightly more slender than that of Nicosthenes. What was in the entereor of the basin? It is unknown. By the effect of wear and several breaks, the decoration there has disappeared; but that of the exterior is well preserved. Here the double pairs of prophylactic eyes are again the principal motives of the decoration. B Between these eyes on one side stand two figures of Phrygian archers at right and left of a tree. On the other side is another Phrygian who runs and sounds a trumpet. Face to face and in contact with the handles are duels of hoplites. In each group are two combatants menacing each other with spears in rest. a wounded or dying warrior lies on the ground between the combatants; his corpse and arms will be the prize of the fight.

This motive of single combat have we seen more than once among the Attics, who inherited from the ionians and Corinthians. We have found it in the same place beneath the handles on a cup signed by Exekias (Fig. 138). Also already on an amphora of Amasis, we have seen the painter mix the Phrygian archer and trumpeter with these groups (Figs. 112, 113). Thus he attempted to render the motive less commonplace. These Asian costumes, the pointed caps and motley tunics must in his thought recall the memory of Homer and of the battles fought beneath the walls of Troy.

By the choice and arrangement of the images, all this decoration comes from the tradition of the masters, who made the for-

fortune of the black figure; but it is also the interest of t the cup of Andokides. In one of the sections of the outside are nothing but dark silhouettes. In the style of Amasis and of Exekias are executed the Phrygian archers and the two hopl-ites placed in the same side of the handles. In the opposite section the trumpeter and warriors rise in light on a dark gr-ound. Below each group of duellists, the painter has placed t the shield that has fallen from the weakening hands of the he-ro struck down on the ground. On both sides this accessory is represented in light color.

So far as may be judged from the entire character of the ex-ecution, the cup of Andokides must be later by several years than that of Nicosthenes. From one to the other has the new style gained ground. In the most prosperous of the workshops of Ceramicos, the number of painters has multiplied that knew how to utilize all the resources of the technics to which now passes the favor of the public. Here black and red figures are on an equal footing, if one may so speak. The latter were not relegated in a way to the second plane as on the other cup. T They occupy half the field on which the decorator has placed his principal effort. One can even say that they enjoy there a sort of prililege, since they have added to them the two sh-ields, but what above all evidences the progress accomplished in this direction is the fact, that the red figures are as cor-rect and frank in design as the black figures; and that the p procedure of execution there is indeed that whose use was sug-gested to the decorators of clay by even the conditions, pres-ented from its first appearance by the new system of decoration. Of incised lines and of violet retouches on that cup, there are none excepting in one section of the exterior, that where the painter has conformed to the examples of the old masters; but in the other section, that made by the pupil of the innovation, the painter has by lines with the brush, modeled the bodies a and indicated the details of the costume and armor, as will h henceforth do all artists that apply the method to which the future belongs.

With the cup of Andokides, it seems we have reached the mome-nt when professiona, skill was nearly the same in the two riv-al groups, between which the great chiefs of industry must then divide the orders received, so as to satisfy both their patrons

that adhered to the black figure, and those who demanded the article by which the caprice of fashion began to be infatuated. But it is a more advanced phase of this evolution, that seems to be represented by an amphora, which there is every reason to believe came from the same workshop (Pls. VI, VII). This amphora bears no name of a potter;[1] but by its form and the entire style of its decoration, it resembles in all parts an amphora signed by Andokides that appears in the same gallery.[2] One further sees incised under the feet of these two vases the same monogram that must be the mark of the workshop. Also men have not hesitated to place this anonymous amphora to the credit of Andokides.

Note 1.p.278. Louvre. F 204.

Note 2.p.278. The same. F 203.

On the body of the amphora are two paintings (Fig. 181). In one of them is seen Dionysos in the midst of the Menads and in the other is Hercules, who in the presence of his protectress Athena prepares to pass a chain around the neck of Cerberus, the guardian of hades. Now the first of these paintings that brings Dionysos in the scene is with black figures,(Pl. VI), while the second has red figures (Pl. VII). The work is very graceful in both. The persons are very slender, present the same proportions, and yet one of the two paintings, that with red figures, gives the impression of a better work. This is It is because this subject is more onteresting than that on t the opposite side. There is nothing that redeems the commonplace theme; there are found none of those picturesque details, none of those ingenious variations, which it would be easy to find on many other amphoras, where the painter has also shown Dionysos surrounded by a train of Bacchantes and Silenes among the shoots and grapes of the vine. All attitudes are there conventional; we have already seen that frequently in the paintings of the same time. It is entirely otherwise with the painting in which is represented Hercules. The painter has made a visible and happy effort in invention and composition. Athena is clothed in a robe covered by rich embroideries and makes a gesture with both arms, that expresses the affection that she has vowed to the hero; but this for which it is especially proper to praise the artist, is what has put expression into the two figures of the hero and of the dog. Hercules leans forward

and stretches the right hand toward one of the heads of the m monster; he prepares to caress it. With the left hand he holds a long chain attached to the collar that he is going to pass around the neck of the Cerberus. That one of the heads of Cerberus sought by the insidious caress appears to lend itself to it to thus facilitate the capture, while the other head is rased higher and still seems mistrustful and ferocious. The scene is amusing and must cause a smile. The drawing is further very free.

On that amphora are no more than one peculiarity, which recalls the traditions of the black figure. Doubtless the painters of the light figure reserved and never deprived themselves of indicating certain accessories by touches of a wine red; but here these added touches of color occupy more space than they will when the new mode of decoration will have obtained a decisive victory. Everywhere are red retouches on the clothing and bodies of the three persons. The habits of the past then leave their traces here; but it is no less the light figure that takes precedence here; on that has the potter especially counted to give charm to his amphora and to make its trade value.

It is the same for another vase with mixed technics, a cup on which is read the name of the beautiful Epilycos instead of a signature.[1] As for the drawing and engraving, the black images of the exterior are in the style of the best workmen of Amasis and of Exekias (Fig. 182);[1] but nothing is more commonplace than the theme of the painting, the combat of Hercules and of Kyknos. On the contrary, for the red figure that fills the interior of the basin, the decorator has thought of a theme, that by the red figure which by the novelty and elegance of t the movement must excite the curiosity of the spectator. A nude ephebe is crowned with leaves and stands erect on the right leg (Fig. 183). He leans forward to support an amphora with painted base, which he holds in equilibrium on the end of his raised left foot. His chlamys has slipped on the same leg and remains suspended there. Both hands are advanced and guard the movement of the amphora and are ready to seize it. The leaves of the c crown are violet and black and are those of the garland passed around the neck of the amphora. The contour of the hair is detached from the ground by an incision; but these are slight details which are scarcely noted, and it is by the lines that the

these were long and like, that the artist has modeled the body and members of this person, where he has indicated the folds of gentle drapery. As for this image, one feels that the technics shows by it is in full possession of the procedures relating to it, and that the painters who practise it have nothing more to learn.2

Note 1.p.277. Louvre. F. 135.

Note 1.p.278. We reproduce here only the figure of Heracles, which is well preserved. Almost entirely restored, the figure of Kyknos presents no interest.

Note 2.p.278. Again the red figure has taken possession of the interior of the vase in another cup with the name of Kali-ades, which belongs to the Museum of Palermo. (Pottier. Monuments Piot. Vol. IX, p. 159-160).

It would be easy to cite also a number of other vases on which red figures take a preference to black figures. Notably at Munich is an amphora of this sort, which with all probability it is believed can be attributed to the workshop of Andocides, like the amphora of the Louvre.1 What this has that is particularly curious is, that the two paintings which decorate it also represent Heracles lying on a festal couch in the presence of his protectress Athena. The subject is the same then in the two paintings; but these are not exact replicas of each other. In the painting in which the images are dark silhouettes, the figure of Heracles is smaller than on the opposite side of the vase, leaving space near it not only for the arms hung on the wall, but also for two accessory figures. Hermes stands behind Athena, and behind the head of Heracles is a young cup bearer. The black figures are of careful work; but in the red figures the movement of the arm is more natural and the drawing of the profile is more correct. The nose is shorter and less pointed; the eye is less round; it tends to take the proportions which it should have in a side view. It is not the same painter who executed the two paintings. For one of them the worker seems rather to have been the one of them who was the least faithful to the traditions of the ancient technics; but by comparing the two paintings it is evident, as we have done in regard to the amphora of the Louvre, that his preferences passed to the new technics. The part of the amphora that can be credited to

brush both firm and fine, that the artist has modeled the body and members of this person, where he has indicated the folds of supple drapery. As for this image, one feels that the technics shown by it is in full possession of the procedures belonging to it, and that the painters who practise it have nothing more to learn.[2]

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Note 1.p.278. We reproduce here only the figure of Hercules, which is well preserved. Almost entirely restored, the figure of Kyknos presents no interest.

Note 2.p.278. Again the red figure has taken possession of the interior of the basin in another cup with the name of Epilycos, which belongs to the museum of Palermo. (Pottier. monuments Piot. Vol. IX, p. 159-160).

It would be easy to cite also a number of other vases on which red figures thus form a pendant to black figures. Notably at Munich is an amphora of this sort, which with all probability it is believed can be attributed to the workshop of Andokides, like the amphora of the Louvre.[1] What this has that is particularly curious is, that the two paintings which decorate it also represent Hercules lying on a festal couch in the presence of his protectress Athena. The subject is the same then in the two paintings; but these are not exact replicas of each other. In the painting in which the images are dark silhouettes, the figure of Hercules is smaller than on the opposite side of the vase, leaving space near it not only for the arms hung on the wall, but also for two accessory figures. Hermes stands behind Athena, and behind the head of Hercules is a young cup bearer. The black figures are of careful work; but in the red figures the movement of the arm is more natural and the drawing of the profile is more correct. The nose is shorter and l less pointed. The eye is less round; it tends to take the appearance which it should have in a side view. It is not the same painter who executed the two paintings. For one of them the maker chose among his workmen the one of them who had best retained the traditions of the ancient technics; but by comparing the two paintings it is divined, as we have done in regard to the amphora of the Louvre, that his preferences passed to the new technics. The best of the amphoras that can be credited to

that workshop are those on which are only light reserved figures.

Note 1.p.279. This is affirmed by Furtwängler, who first called attention to this interesting vase (Griechische Vasenmalerei, Pl. IV).

It does not appear probable that men long persisted in contrasting and bringing together on the same vase black and red figures. In this Athens in which statuary and monumental painting then created works that began to light the dawn of growing perfection, taste became from year to year more delicate and more exacting, and could not fail to be shocked by this juxtaposition of the products of the two technics, whose principles were so different, or better said, so opposed. One must very quickly understand that it was preferable to allow each type to pursue separately its career. The black figure continued to benefit by the possession of the position that it had acquired; it remained particularly affected by certain kinds of vases, in which the local traditions had become rooted. As for the red figure, it had every interest to disengage itself from the ties of the past. It found it well to launch itself with full independence in the way opened to it by the happy initiative of some innovating artists, and where that was incited to proceed more and more boldly, the favor with which the best part of the public had welcomed its appearance.[1]

Note 1.p.280. As potters who employed at the same time on t the same vase both technics, may be cited besides Nicosthenes and Andokides, Pamphaios, Typheidides and Chelis. Epictetes s signed as painter the red figures of four cups in the mixed technics, that came from the workshops of Nicosthenes and of Hischylos. See Klein, Vasen mit Meistersignaturen, under these names.

Till what time did the potters of Athens continue to make a and export vases with black figures at the same time as the vases with red figures? It is impossible to state this with s some precision. It is known to be useless to seek in the literary texts data concerning the history of ceramics, and we do not find to cite in the series occupying us, a single vase that bears its date.[2] Yet in the collections contained in the great museums of Europe, have been formed series of vases with black figures to which is attributed a late origin, betrayed by many

indications. The most significant of all these are those deri-ved from an attentive study of the execution of the figures. In each vase one of the paintings that decorate the vases arranged under that class, it cannot be doubted that the drawing reveals the advance made by the painters of the red figures. The pain-ter has put a freedom in the movement and a suppleness in the rendering of the living form, that would be sought in vain in even later vases with black figures signed by the best masters of that style, by Amasis and Exekias. Elsewhere there are per-spectives and fore-shortenings, the first examples of which were given in the decorations of Attic vases by the painters of the red figures. The workmen in each are not these black figures , it is evident, also painted on occasion the red figures, or in-deed at least they had seen them painted beside them. In the workshops where they worked, they had under their eyes vases in the new style.

Note [illegible]. It must not be indicated as one of this series, because [illegible] of the Louvre, the use of a form of letter, the sigma with four branches, that did not become in common use s till in the 5 th century.

If it is desired to prove by examples the influence that the red figures in the hand of the brilliant group exercised on the later black figure, there is only the embarrassment of choice; but to justify this assertion, it will suffice to call attent-ion here to some of the vases that have been arranged in this series at the Louvre by M. E. Pottier, the most learned and reliable of connoisseurs.

If there be in this collection a vase on which one is [illegible] without hesitating the classification in a group, this is cert-ainly the [illegible] with inscription in relief on which is painted a figure on one side, a [illegible], perhaps that of [illegible] and [illegible], escorted by [illegible] with [illegible], on the other side [illegible]. Of the [illegible] that exceeds in one of the panels, [illegible] is to be said. There is a theme whose first date was borrowed by the decorators of [illegible] from the models of Greek art, but which underwent many varia-tions, the [illegible] of the master of [illegible] and [illegible] [illegible]. The [illegible] of [illegible] and [illegible], etc. The theme is commonplace and the entire decoration there [illegible].

indications. The most significant of all these are those derived from an attentive study of the execution of the images. In more than one of the paintings that decorate the vases arranged under that class, it canot be doubted that the drawing feels the advance made by the painters of the red figures. The painter has put a freedom in the movement and a suppleness in the rendering of the living form, that would be sought in vain in even those vases with black figures signed by the best masters of that style, by Amasis and Exekias. Elsewhere these are perspectives and foreshortenings, the first examples of which were given in the decorations of Attic vases by the painters of the red figures. The workmen to whom are due these black figures, it is divined, alos painted on occasion the red figures, or indeed at least they had seen them painted beside them. In the workshop where they worked, they had under their eyes vases in the new style.

Note 2.p.280. At most can be indicated on one of this series, amphora F 339 of the Louvre, the use of a form of letter, the sigma with four branches, that did not become in common use t till in the 5 th century.

If it is desired to prove by examples the influence that the red figure in the hour of its brilliant youth exercised on the aging black figure, there is only the embarrassment of choice; but to justify this assertion, it will suffice to call attention here to some of the vases that have been arranged in this series at the Louvre by M. E. Pottier, the most learned and refined of connoisseurs.

If there be in this collection a vase on which can be based without hesitation the classification in a group, this is indeed the amphora with decoration in metope in which is painted a figure on one side, a nuptial chariot, perhaps that of Zeus and Hera, escorted by Apollo with Dionysos, on the other side being Hercules slaying the giant Alkyoneus. Of the cortege that extends in one of the panels, nothing is to be said. There is a theme whose first data was borrowed by the decorators of clay from some models of grand art, but which comprised many variations, the sacred marriage of the master of Olympus and his c companion, the wedding of Thetis and Peleus, etc. The theme is commonplace and the entire decoration there is pure routine.

The impression is quite different before the painting of the crouching [illegible]. That does not seem to be the work of the same hand. The technique is entirely different and very superior. (Fig. [illegible]). Here is [illegible] at first is the air of [illegible] that the painter has placed in the figure of his hero, in his entire pose, in the [illegible] and [illegible] of the [illegible] arms, one of which strongly grasps the [illegible] of the [illegible], while the other holds the cord to which he has fixed the [illegible] arms. That are carried to the height of the head as thus to conceal half the face. In this movement is a [illegible] that gives the figure a singular intensity of life. The same merits are found, perhaps even more marked, in the figure of the giant with point resting against the rock, who sleeps stretched on the ground beside his useless heavy club, without suspecting the mortal stroke that will strike him. The mass of the body plunged in profound slumber is very well rendered. The eye is represented by a simple incision and is closed. The arms are strongly muscular and very inert and [illegible]. The legs extend lazily on the ground. The lower portion of one is concealed by the crest of the rock.

The scene is very well composed. Between the preparations for the murder that put into play all the equipment with such irresistible force and the murder that leaves without defense its destined victim, there is a contrast whose effect is [illegible]; but what is especially surprising here, is the extraordinary freedom of drawing. There is a science of perspective that one sought in vain in the entire series of those archaic vases to which this amphora is connected by the opacity of the black silhouettes placed on a light ground. One would be tempted to believe that the method for this painting was [illegible] by the [illegible] of the workshop from a painter that employed the red figure, that the [illegible] must be [illegible] on a light ground. Thus would one have a work of mixed technique, similar to the bilingual vases, that we have attributed to Andokides. (Fig. [illegible]). Then for a reason that escapes us, the master [illegible] his glaze. He called a workman of the inferior class to fill with black glaze the sketch traced on the clay, putting on the necessary retouches. In all ways, there is a sort of transposition. In realizing the form, it may [illegible] at least

The impression is quite different before the painting of the opposite side. That does not seem to be the work of the same hand. The fabrication is entirely different and very superior. (Fig. 184). What is striking at first is the air of superhuman power, that the painter has placed in the figure of his Hercules, in his entire pose, in the suppleness and vigor of the a arms, one of which strongly grasps the wood of the bow, while the other pulls the cord on which he has fixed the murderous arrow. That arm carried to the height of the head is thus found to conceal half the face. In this movement is a correctness t that gives the figure a singular intensity of life. The same merits are found, perhaps even more marked, in the figure of the giant with loins resting against the rock, who sleeps stretched on the ground beside his useless massy club, without suspecting the mortal stroke that will strike him. The ease of the body plunged in profound slumber is very well rendered. T The eye is represented by a simple incision and is closed. The arms are strongly muscular and hang inert and dangling. The l legs extend laxly on the ground. The lower portion of one is concealed by the crest of the rock.

The scene is very well composed. Between the preparations f for the murder that put into play all the equipment with such irresistible force and the torpor that leaves without defense the designated victim, there is a contrast whose effect is happy; but what is especially surprising here, is the expressive freedom of drawing. There is a science of perspective that is sought in vain in the entire series of those archaic vases to which this amphora is connected by the opacity of the black silhouette placed on a light ground. One would perhaps be tempted to believe that the sketch for this painting was required by the chief of the workshop from a painter that employed the red figure, that the painting must be executed on a light ground. Thus would one have a vase of mixed technics, similar to the beautiful amphora, that we have attributed to Andokides. (Fig. 181). Then for a reason that escapes us, the master potter changed his views. He called a workman of the other crew to fill with black glaze the sketch traced on the clay, putting on the necessary retouches. In all ways, there is a sort of t transposition. In realizing the form, it has changed at least

[illegible]

[illegible] sed against his enemy. He holds it quite loosely in one hand, lowered toward the ground. Nothing is there comparable to the [illegible]

[illegible] inter that drew our black figures, that anonymous painter ap- [illegible]

[illegible] ted by the painters, than to appreciate the style of this pain- ting. [illegible] little was he interested in the question of art, that he gives only a line drawing of this painting. On examining the plate, if the reader has not read the article carefully, he [illegible]

[illegible] 170, Pl. CM. I do not have the cup under my eyes; but one [illegible] ... pott.

[illegible] ed to us more fitted than any other to demonstrate that the [illegible] pearance of the red figure, for the latter could not in a certain

entirely its appearance, if not its character. The idea has b been translated into language,, which was not that currently used by the artist who conceived it.[1] This hypothesis finds an unforeseen and precious confirmation in the painting, that decorates an exterior of a cup of the museum of Munich, on which is read the signature of the potter Phintias.[2] There also Alkyoneus lies on the ground and Hercules prepares to strike him during his slumber. Now that painting does not seem to us worth that of our amphora. Its composition is less dramatic there. Hercules has for arms a club, which he has not even raised against his enemy. He holds it quite loosely in one hand, lowered toward the ground. Nothing is there comparable to the movement of the body of Hercules on the Paris amphora, to this movement in which all the energy of the torso and the arms is strained for the action. Likewise also the relaxation to which the members yield in the slumber seems more complete in the p painting of the Paris amphora than in that of the cup. The painter that drew our black figures, that anonymous painter appears to have been more skilful than the painter of red figures employed by Phintias, to have belonged to a group, that was m more advanced than that of Phintias.

Note 1.p.283. Köpp, who first reproduced the painting of the amphora of Paris (Arch. Zeit. 1884. p.31-46, Pl. IV),was much more occupied in studying the myth o Alkyoneus, in comparing the manner in which the poets presented it, and that represented by the painters, than to appreciate the style of this painting. Scarcely have we said one word of it. What proves how little was he interested in the question of art, is, that he gives only a line drawing of this painting. On examining the plate, if the reader has not read the Article carefully, he must believe that he is concerned with a vase with red figures.

Note 2.p.283. Furtwängler. Griechische Vasenmalerei. p. 168-170, Pl. CM. I do not have the cup under my eyes; but one can have all confidence in the drawing of Reichhold. Phintias has added there the figure of Hermes behind Alkyoneus to fill the void.

If we have emphasized this vase, this is because it has seemed to us more fitted than any other to demonstrate that the l life of the black figure was prolonged very long after the appearance of the red figure, for the latter could not in a certain

matters little by the precise accomplishment of the rival that it just succeeded. Over other vases of this series whose study suggests the same conclusion, we shall pass more rapidly. To finish the demonstration, it will suffice to show again some paintings or fragments of paintings that also evidence this survival and the influence suffered.

Here on the shoulder of a hydria is a chariot drawn by four horses (Fig. 159). There is a motive that we have often found on our way; but here instead of showing a front as on the archaic vases, two of the horses present them in three-quarter view.

Likewise, if in a certain black figure we divine a delayed contemporary of the red figure, this is because it offers us a movement of a man or animal, that the artist knew how to seize on the necessity of nature. One still meets his hand and conquest since it replaces the [illegible] by the [illegible], allows a way to utilize the movements employed in his century, at the [illegible] chance of anachronism, with the [illegible] that we see here from life. For example, this will be the case for the images on a [illegible] horse, that stumbles and falls (Fig. 160).

Elsewhere again, it is a different matter. This action which the designers of the new school exert by the virtue of example, on those of their contemporaries in the workshops that remain faithful to the old methods, one suspects and verifies in a certain elegance that these latest [illegible] for [illegible] forms cannot prevent giving to their black figures. The painters in the archaic style were pleased to represent the women of Athens grouped around that fountain of Callirrhoe, which the [illegible] caused to [illegible]. We have reproduced several of these pictures.[1] However little they can be compared to the same treated by the decorator of a hydria of the Louvre, will be judged by the differences (Fig. 161). There is more suppleness and variety in the movements. The women are no longer all upright in the field and separated from each other by equal intervals. One of them, no longer waits until her jar is fully filled, has set one foot on the upper step to [illegible] the jars, towards the lion heads that pour the water. The [illegible] are already [illegible] against each other, as if in the wait which make the waiting at the fountain one of the amusements of the day of the [illegible]. There is an [illegible] thing in these ingenious refinements of the composition.

measure profit by the advance accomplished by the rival that it just succeeded. Over other vases of this series whose study suggests the same conclusion, we shall pass more rapidly. To finish the demonstration, it will suffice to show again some paintings or fragments of paintings that also evidence this survival aod the influence suffered.

Here on the shoulder of a hydria is a chariot drawn by four horses (Fig. 185). There is a motive that we have often found on our way; but here instead of showing a front as on the archaic vases, two of the horses present this in three-quarter view.

Otherwise, if in a certain black figure we divine a delayed contemporary of the red figure, this is because it offers us a movement of a man or animal, that the artist knew how to seize on the occasion in nature. The skill that his hand has conquered since it replaced the graver by the brush, allows h him to utilize the souvenirs engraved in his memory, at the c chance of encounters, with the sketches that he has made from life. For example, this will be the case for the image of a w wounded horse, that stumbles and falls (Fig. 186).

Elsewhere again, it is a different matter. This action which the designers of the new school exert by the virtue of example, on those of their companions in the workshop that remain faithful to the old methods, one suspects and verifies in a certain elegance that these latest zealots for lapsed forms cannot prevent giving to their black figures. The painters in the ancient style were pleased to represent the women of Athens grouped around that fountain of Callirhoe, which the embellished city owed to Pisistratus. We have reproduced several of those paintings.[1] However little they can be compared to the same treated by the decorator of a hydria of the Louvre, will be judged by the difference (Fig. 187). There is more suppleness and variety in the movements. The women are no longer all upright in the field and separated from each other by equal intervals. Two of them, to better watch their jar that is being filled, have set one foot on the upper step on which are set the jars, beneath the open mouths that pour the water. The women whose amphoras are already full approach each other, is if to the chat which make the meeting at the fountain one of the amusements of the day of the housewives in Attica. There is an entirely novel t thing in these ingenious refinements of the composition.

It is not only by traits of this kind, by this progress in drawing the figure, that this secret and penetrating action makes itself felt; whose effects we have mentioned. It also m manifests itself on many vases of this series by the changes introduced in the general economy of the decoration. Amasis and Exekias, from whose workshops issued the masterworks of t the plack painting, had renounced the system of the circular zone, which the first Attic ceramists had borrowed from the Corinthians. They had no longer allowed the figures to distribute themselves freely and at their fancy over the entire s side of the amphora. To give them more importance and place t them better in view, they had put them within the enclosure m made for them. This is what we have termed decoration in a metope. Now nothing would have required or longer justified the maintenance of that arrangement under the reign of the red figure. That found everywhere and on the entire surface of the amphora or hydria the black ground on which its silhouette was detached in light. In these conditions and to fill the spacious fields offered and to distribute his personages, the decorator longer had to take into account only the data of the subject that he proposed to treat. He returned then to the circular zone, that permitted grouping more numerous persons in the painting. This was then the mode most frequently taken by the painters of the neu school. When we survey the vases with black figures, which do not permit classing among Attic-Corinthian the very warm tone and the brilliant lustre of their clay, we see reappear there frequently the arrangement that seems to h have been renounced and not without reason, by the most authoritative of the masters of the ancient style.

For example, here is an amphora on which very frankly appears the return of the practices of former times (Fig. 188). For the entire vase are two paintings, one on the shoulder and the other on the body. Each of these paintings extends entirely around the amphora without the series of images being interrupted, e even by the attachment of the handles. On the shoulder are chariot races, and on the body are banquet scenes.

When the potter appeared to wish to continue the tradition of the technics of Amasis and of Exekias, why was he led to no longer take into account examples that the masters had given

to their successors? Why was that unforeseen resumption of a system of decoration, that appeared to have fallen into disuse? There is a phenomenon that is explained by the simultaneous p presence on the Attic workshops of that time, of two groups,e each of which had its special task. At the school of the innovators, the last adherents of the black figure had been taught to draw and compose better, as we have seen. Was it not natural that by the effect of this contact, they were also led to adopt for the plan of the entirety of their decoration the formula placed in honor by those cempetitors, who would become their heirs. It was further what Nicosthenes had already done on his amphoras with one or more zones of superposed figures. (Fig. 176).[1]

Note 1.p.287. Pottier. Vases antiques. Pl.LXX,F, 100-103.

Most frequently when the painter thus returns to the circular bands, he does not renounce the two distinct paintings placed at the two sides of the amphora. He takes into account the natural division that marks the insertion of the handles, and beneath them he leaves a void that he fills by drawing there a great palmation, a motive that we have already found on an amphora of Amasis (Fig. 111) and on an anonymous amphora (Fig. 134). We see this motive separate thus the two opposite fields on an amphora of very careful work (Fig. 189). There on one s side are seen three cavaliers and two hoplites. On the other side is a troop of four hoplites between two cavaliers (Fig. 190). As for the subject on the shoulder, two athletes that w wrestle between two seated judges, it is repeated from one side to the other without sensible variations. One feels there shown the care of establishing a relation between the scenes represented in the different fields of the same vase. While among the decorators of the archaic schools, there is found s scarcely a trace of this care, it is manifested in very marked fashion on many vases of the series which we seek to define.[2] Now from the appearance of the red figure, the painters that have devoted themselves to that technics show themselves occupied in obtaining in some manner this connection of subjects. This is what does not fail to be proved by studying their work.[1] If this be so, is there not reason to see in this new desire aroused in the last representatives of the past, also one of the results that could be expected from the habits created by

this work in common, that is imposed on the two groups of workmen contained in the populous workshops of Ceramicos.

Note 1.p.288. By a defect in printing, the vase is numbered 199 in Pottier's Plate.

Note 2.p.288. Pottier. Catalogue, p. 787-788. See at the Louvre, Hall F, the vases 218, bis, 222, 224, 227, 229, 234, 238, 259, 271, etc.

Note 1.p.289. Pottier. catalogue. p.830.

Everywhere there, even in the least detail of the ornamentation, the attentive observer feels that he notes in various w ways the ascendant that the red figure has quickly conquered, and that in a way makes the black figure its dependant. It will suffice to cite one example of those borrowings that the retarders have made from the innovators. The latter loved to place below their paintings and near the bottom of the vase a band of round palmatiums, connected together by a light thread.[2] The last painters of the black figure freely employed this elegant motive, to which they assigned the same place (Fig. 191).

Note 2.p.289. Pottier. Vases antiques. Pl.92, G, 43, 44, 45.

Yet life gradually retired from an art disdained by the most skilful ceramic painters then in Athens, an art no more practised except by painters of the second order. These ended by allowing to enter into the execution of their works a negligence, which seems to betray some weariness. The subjects represented are merely repeated commonplaces with rare exceptions. The lustre of the black diminishes. Men no longer know how properly to use the red and white retouches. The incised lines lack clearness or are omitted. They no longer complete the modeling of the figures and indicate the play of drapery. Particularly the drawing is relaxed. Without having acquired the suppleness of the drawing of the red figure, it has lost the slightly stiff refinement and the fineness, that formed its nobility in the works of the former masters. There is an indecision that feels the decadence.

When in some of the workshops of Ceramicos, the light figure reserved on a dark ground had appeared in its first novelty to solicit the approval of amateurs of beautiful vases, the chiefs of industry at first hesitated between the two technics; but they had soon understood the side of the future, and they equ-

equipped themselves as a result. Yet in the interest of their affairs, they had thought it necessary not to abruptly stop t the fabrication, which had made the fame and fortune of their workshop. Yet they had soon found that their best patrons, those who could pay the highest prices, by preference demanded from them the vases with red figures. Then from year to year, they had reduced the part they formed in the production of their workshops to the technics struck by decay. We have been informed of this by an indication whose sense of value cannot escape us. Of all vases that the most refined connoisseurs have arranged in that series, I see but one signed with the name of Lysias.[1] The honors of that signature were reserved by potters a and painters for other vases, which by their style and appearance better responded to the staste of today. The care of decorating what was still made of vases with black figures was left to the oldest workmen, to those that could not hope that their names could be first on the market. Even the names of kalos are very rare in this series. Not on these vases that were slightly sacrificed did the potters like to place the exclamations by which they rendered homage to the beautiful young men of the aristocracy, and sought to secure their patronage.

Here again is another symptom of the malady that attacked a and would soon kill after a long wasting, the technics already condemned. The potters of Athens appear to have renounced after a certain time the use of this lapsed method for decorating v vases of great height and luxury, hydrias, amphoras and crateras, whose placed were marked in festal halls, as well as the cups for the same destination. Black silhouettes, they further placed only on vases of small dimensions, very small amphoras,[2] oenochoes of the form called olpe, lecythes that replaced the alabaster and aryballa of the Corinthians, skyphos and kyathos.[1] What there is most careful are lecythes with white grounds, off which they will make such charming works in the 5 th century. All that near the lecythes were vessels of second quality, that were intended for the more modest portion of the local patrons and the foreign patronage. In the encient times as in modern times, there was never an active and fruitful industry, which did not fabricate at the same time as the works that did it h

honor, also what we term trumpery wares. Frequently by cheap articles, most profit is made.

Note 1.p.290. Louvre. F, 339.

Note 2.p.290. The amphoras of the best period of the black figure, those of Exekias and of Timagoras are 1.48 to 1.64 ft. high. For those late amphoras of very common manufacture, the average height is no more than 0.82 to 0.98 ft.

Note 1.p.291. Two pretty lecythes with black figures are published in Am. Jour. Arch. Vol. XV. 1911, p.302-303. The author of the Article believes that he finds there the manufacture of the workshop of Andokides.

Until what time was prolonged this survival of the black figure? It is difficult to state. What is certain is, that in the Greek workshops the tradition was never entirely lost. Habits were formed that were sufficiently tenacious and powerful to retain always its place for that figure in certain kinds of vases. Laready was there much difficulty in leaving it in the w workshops where were shaped and decorated the vases that served for the commerce in wines. Piraeus, since it was opened and arranged by Themistocles, had become a great port for exports. It must have been there that merchants collected the wines of Attica and those of the adjacent islands. To send them afar, they were placed in amphoras, just as our merchants of Bordeaux place today in casks and bottles the wines of southwest France.

It is believed that the receptacles employed in these shipments have been recognized in the amphoras, whose paintings of careless execution represent the Menads and Dionysos surrounded by vines that fill the entire field.[1] These images which t the potter repeated on thousands of vases without seeking to diversify and renew them, played the part of a label to indicate to the purchaser the origin and contents of the amphora; the foreign purchaser was accustomed to see them detached in black on a light ground. Not to disconcert him, they hesitated for some time to modify the appearance of these amphoras. The vases of this type increased the number of those, which one believes he is justified in classing among the delayed vases in the museums, among the laggards of the black figure.

Note 1.p.292. Pottier. Catalogue. p.785-788. See Louvre. Hall F, 210-215.

So after these delays, it was decided to use the red figure for amphoras to carry wines, there is another group of vases in which for more than two centuries, the black figure successfully defended its positions against its fortunate rival. A religious tradition connected it with the clay vases of those P Panathenaic amphoras, whose character and role we have had occasion to define.[2] On those vases whose assignment to the victors of the games was made at the great national festival, the dark silhouette of Athena Promachos, relieved by touches of red and of blue, always maintained itself with a persistence, that recalls the homage continually rendered in many sanctuaries to the old images of the local deity, even when for a long time statuary had learned to give to the gods and goddesses more noble and beautiful features. The consecrated image appeared about 560 on an amphora of very archaic character discovered by Burgon at Athens in 1814.[3] We find it there and nearly the same until on an amphora, where the name of the archon inscribed on it is assigned to the year 333 (middle of Fig. 92). Same movement, armor and costume with the addition of the same legend, in which the painter has remained faithful to the old orthography. All the difference is that the drawing has become more f free and shows the progress that art has made since the time of Pisistratus. This allows the judgment of the principal side of an amphora placed about the beginning of the 4 th century by authors, that have undertaken to classify in chronological order the vases composing that series (Fig. 192). There is noted the group of the lion and stag that decorates the shield; It is reserved on a black ground.

Note 2.p.292. Histoire de l'Art. Vol. X, p.127-130.

Note 3.p.292. British Museum. Catalogue. P. 130.

The Panathenaic amphoras further are not alone in informing us, that in the workshops of ceramicos were always workmen, w who when the occasion required, paint the black figure. We are also informed of this by several painters of red figures on w which are represented vases that the painter has decorated by little persons in black. Many accessories, charges on shields, oenochoes for libations, little bands of animals on necks of vases, are still made in the black manner on the vases of the classic age.[1] There are more; a cup with red figures, connected with the style of the workshop of Brygos, also presents two fig.

figures treated in black and mixed with the rest of the composition; but these are merely the artifices of knowing artists who sometimes amuse themselves by scattering in the light decoration of their vases some light notes of black to vary its appearance. The eyes of connoisseurs perhaps finds some pleasure in seeing those recalled by many details not emphasized by the brush, the procedures and results of a technics that had long years of vogue, and whose memory was not yet lost.

Note 1.p.233. Pottier. Catalogue. p. 649. On a beautiful loutrophore of the 5 th century, below red figures of great dimensions representing the dead lying on his bed, there is a little band of racing horsemen, painted in black silhouettes on the light ground.(Collignon, Loutrophore attique a sujet funeraire in Monuments Piot. I. Pls. V-VI).

Also the Panathenaic amphoras are not the only vases with black figures to which without hesitation may be attributed a date later than that of the full triumph of the red figure; but to find these other survivals of the ancient technics, it is necessary to leave Attica. We have here in view the ceramics of a very peculiar character, fragments of which have been collected on the site of the Cabirion very near Thebes. In this canton of Beotia as in Attica, what has aroused and what explains this apparent anomaly are local customs connected with t the rites of an ancient and popular cult. There was a very ancient and much venerated temple. The excavations of 1888 proved that on several occasions it had been rebuilt and placed in t the taste of the day.[1] Pausanias speaks of ceremonies celbrated there as mysteries that permitted an initiation;[2] but is he always does in a like case, he pretends not to be able to say without lacking respect for the gods, what were the revelations that the initiated came to seek in these mysteries. Although we may perhaps not gain to know cumh of this secret, the same idea of what one would form of the nature of the Cabires and of the powers attributed to them by the piety of the faithful,[3] what the excavators have proved is, that the sanctuary nf the Cabires was much frequented by the people of Thebes and of Thespies, as well as by the inhabitants of the rich country in the vicinity. These festivals attracted a great concourse of persons. After havinm adored the great and powerful gods, as

the Cabires were called, the devotees did not wish to return home without leaving in the temple or its vicinity an offering, that would ensure to them a continuation of the favors of the deity.

Note 1.p.294. Das Kabirenheiligtum bei Theben; I. W. Julich. Die Lage des Temples. II. V. Dörpfeld. Der Tempel. (Athen. Mitt. Vol. XIII, p.81-99, Pl. II).

Note 2.p.294. Pausanias. IX. 25. 5-10; IX. 1-5. The words telete, orgia, myein, recur several times in the mentions that Pausanias makes of the cult of the Theban Cabires.

Note 3.p.294. See F. Lenormant. Article Cabires in Saglio's Dictionnaire des Antiquites. I incline to believe that Lenormant is mistaken in rejecting the idea of an original relationshop between the Greek Cabires and the Phoenician Kabirim, the strong ones.

The remains of these offerings have been gathered on the site itself of the temple and around it in considerable quantity.[1] These are figurines of bronze, of lead and of terra cotta. There were remains of several different ceramics, vases of geometric decoration and with Corinthian ornamentation, Attic vases with black figures and witr red figures; but what particularly attracts attention are the fragments of a pottery, which by the inscriptions that it bears gives reason to think that it was made expressly for the service of the sanctuary, to supply to the believers the vases, which they were accustomed to consecrate here to the Cabires, just as the Ionians at Naucratis presented them to the great deities of the colony, Apollo and Aphrodite.

Note 1.p.295. Das Kabirenheiligtum bei Theben. III. H. Winnefeld. Die Vasenfunde (Athen. Mitt. Vol. XIII, p. 413-428, Pls. IX-XII). IV. P. Wolters. Die Terrakotten. VI. Verschiedenes. B. Gräf. Gegenstande aus Bronze und Blei (Athen. Mitt. Vol. XV, p. 355-356; 365-377, Pl. XIV). These has been frequently mentioned a publication in which would be described and represented all the fragments of these vases that offer any interest; but the collection announced has not yet appeared.

Note 2.p.295. Histoire de l'Art. Vol. IX. p. 388.

These inscriptions are dedications to the Cabires. In Beotia is never a question of but a single Cabire, while elsewhere at Samothrace and Lemnos the Cabires are usually three in num-

[illegible]

[illegible] were engraved with a point of metal in the clay.[3] [illegible]

[illegible]

a larger field in which he enclosed this dedication; (Greek).[1]

[illegible]

[illegible] is also read on a fragment of a vase, on which was represented [illegible]

[illegible]

one the existence of other vases of the same kind, on which w[illegible]

[illegible] secondary persons to whom went a part of the homage received [illegible]

number. Those dedications read on the fragments of Attic vases were engraved with a point of metal in the clay.[3] The vases b bearing them were purchased at Thebes or Thespis in view of t the approaching pilgrimage, from merchants that kept in the c city articles from Athens; but elsewhere the formula of conse cration presents itself in other conditions. Its letters were traced on the clay with the brush before firing, with the color that served for the execution of the entire decoration. For example, this is proved by a fragment from a vase of very great dimensions; this is the neck of a vase, an amphora or hydria. (Fig. 193). The potter had arranged there in the black glaze a light field in which he enclosed this dedication; (Greek).[1]

Note 3.p.235. Das Kabirenheiligtum. VII. Szanto. Enschriftena (Athen. Mitt. Vol. XV. p. 377-419).

Note 1.p.236. A dedication to Cabires traced with the brush is also read on a fragment of a vase, on which was represented the combat of Bellerophon against the Chimera, turned into parody(Athen. Mitt. Vol. XIII, Pl. XI).

We cannot decide who was this giver, the potter himself or one of his patrons, and what is evident is, that the vase of which we have a fragment there was shaped and decorated expressly to be offered and exhibited in the sacred enclosure. It was certainly the same for another vase, a great cup, half of which remains to us (Fig. 194). There is seen represented the Cabire himself in the attitude of a man extended on a rest couch, the four other personages associated with him by the local religion by an unknown title. That one of the four who plays the most important part is the pais, "the young man" Standing before t the Cabire, he holds a vase with which he is going to dip from the cratera the wine, that he will pour into the canthera which the god extends to his servant. Among certain dedications that have been found on fragments are a certain number, on which is read the name of the pais, either joined to the name of the C Cabire or sometimes mentioned alone. This vase that the chances of the excavations have preserved to us, gives reason to suppose the existence of other vases of the same kind, on which w were represented with many variations the god himself and the secondary persons to whom went a part of the homage received by the god of the mysteries. It can scarcely be doubted that the workshop of workshops from which came all these vases were

established in the vicinity of the sanctuary. Even the faithful were to pay their devotions. They purchased or brought their some of these artisans in some way associated with the Cabiri. They made their orders or purchases there. There was an entire industry of terracottas, medallions and figurines that lived by the temple and the piety of its frequenters.

The vases coming from the sanctuary attached to the temple did not all bear separately, either one of these indications painted on the clay or the effigy of the god and its analyses; but the vases thus provided with what may be termed their certificate of origin, have characteristics sufficiently marked that without fear of error, many other vases can be connected with them, or rather said, many other fragments that if preserved alone, would not tell us where or in what circumstances they were produced. Between these vases, whose civil status is not similar and those on which the devotees of the Cabiri have placed their signature in a way, there are such striking resemblances, that one cannot separate in thought those two groups in the same homogeneous series, to attribute to them the same authors, the same date and destination.

It used is the same clay of a yellowish red; it is the same (glaze), that only exceptionally has on some pieces the fine lustre of the Attic piece. Most frequently it tends to brown, the incised line is employed to mark the interiors of the figures to indicate some details. There are sometimes light retouches of white or white. There is the predominance of the same form, for which the potters of the Cabirion appeared to have a very marked preference, the form of a very deep cup, almost as wide at bottom as at top (Fig. 161). Placed very near the line of the vases, the two handles are small circle terminated with lateral projections on which the finger could rest. The this singular arrangement required by certain rites of the local cult? It was convenient for handling the vase; but it lacks grace. This model of the handles seems to properly belong to the Cabirion potters. So far as I know, it has not been found elsewhere.

Like the entire form, the elements of the decoration are almost in the two groups. The motive that these artisans love and repeat on all their cups is a garland of leaves, very without

established in the vicinity of the sanctuary. When the faithful came to pay their devotions, then commenced by entering theɛb booth of these artisans in some way accredited near the Cabire. They made their orders or purchases there. There was an entire industry of founders, modelers and potters that lived by the temple and the piety of its frequenters.

The vases coming from the workshops attached to the temple did not all bear separately, either one op those dedications painted on the clay or the effigy of the god and his acolytes; but the vases thus provided with what may be termed their certificate of origin, have characteristics sufficiently marked that without fear of error, many other vases can be connected with them, or better said, many other fragments that if presented alone, could not tell us where or in what circumstances t they were produced. Between these vases, whose civil status is not regular and those on which the titular furnishers of the devotees to the Cabires have placed their signature in a way, there are such striking resemblances, that one cannot hesitate to reunite these two groups in the same homogeneous series, to attribute to them the same authors, the same date and destination.

In both is the same clay of a yellowish red; it is the same glazel,that only exceptionally has on some pieces the firm lustre of the Attic black. Most frequently it tends to brown, the incised line is employed to model the interiors of the figures to indicate some details, there are sometimes light retouches of viole or white. There is the predominance of the same form, for which the painters of the Cabirion appeared to have a very apparent preference, the form of a very deep cup, almost as w wide at bottom ar at top (Fig. 195). Placed very near the lips of the vases, the two handles are small rings furnished with lateral projections on which the finger could rest. Was this singular arrangement required by certain rites of the local cult? It was convenient for handling the vase; but it lacks grace. This model of the skyphos seems to properly belong to the Beotian potters. So far as I know, it has not been found elsewhere.

Like the entire form, the elements of the decoration are alike in the two groups. The motive that these artisans love and repeat on all their cups is a garland of leaves, that extends

from one handle to the other a little below the edge. This foliage is most frequently that of the ivy. There is also recognized on many fragments that of the vine, of the olive and of some other plants.[1] We see that garland on a fragment of the vase, whose neck bears the dedication of Smicros (Fig. 196). It is found there on the cup that we have reproduced (Fig. 195). On many of these bowls is only plant ornament; but on others whose price must have been higher, the painter placed personages below this crown. In the execution of these figures, ,everywhere in all is the same story, that has freedom but nothing of the elegance and nobility which characterize the Attic paintings with red figures, whose contemporaries are the black figures of the vases of the Cabirion. In the latter, whatever the image represents, it mearly always turns to caricature. This is not as in certain very archaic pictures, the invlountary result of the painter's lack of skill. It is not a simple appearance, by which one would be wrong to allow himself to be d deceived, as somtimes occurred at the beginning of the studies of the ceramograph. Without any doubt there is something desired, the effect sought for. Here is the first time, that in surveying work of Greek ceramic painters we find premeditated caracature, true caricature. How is explained this strange phenomenon, the appearance of a new form of art? There is a problem, whose solution we cannot fail to seek.

Note 1.p.297. Winnefeld gives specimens of all these leaves. (Article cited, Fig. 413).

The intentions and the mode taken by the artist cannot be d doubted. As proved by the figures of the Cabire and of Pais in the painting that we have already reproduced, the painter has shown that he was sufficiently master of his brush to draw, w when he wished, images in which the movements and the lines of the face should be correct and not without a certain elegance. (Fig. 194).[1] Now in the painting itself, two of the persons, Mitos and Pratolaos, have profiles of such irregularity that they attain ugliness. The hair is in disorder, the brow projects, the eye is sunken, the nose is large and short, the mouth grimaces, and is widely opened between the thick lips; the chin is long. This same type is found nearly as just described in nearly all the persons that appear on those vases found in

these excavations that we have thought should be considered b because of the entirety of the characters of their fabrication, as the products of the Workshop to which is due the vase on which the Cabire is enthroned. To give a just idea of the spirit in which was executed the decoration of all these vases, to appreciate the singularity of the style of their paintings, it will suffice to reproduce the paintings by which are decorated two of the best preserved of these skyphos.

Note 1.p.298. It is the same in another painting, that in w which a satyr is figured opposite two Menads (Athen. Mitt. Vol. XIII, Pl. XU. There the satyr alone has a grotesque type, and this is right. In the movement and the trace of the profile of the Menads is nothing that differs from what is found on all vases on which are represented scenes of this sort.

Here is first Circe who hands to Ulysses the cup into which she has poured the draught by the virtue of which will be inflicted on him the change of whilh all his companions are already victims (Fig. 197). So that the spectator can seize at first sight the subject of the painting, the painter has written over his female figure the name of Circe, Kirke in the Beotian dialect. He might indeed have dispensed with takink that trouble. Every Greek that knew his Odyssey would have recognized at once Circe by the cup held in her hand, and especially by the handicraft opposite her, by this loom on which "singing with a beautiful voice, she wove a great cloth, one that could not be used, which had the fineness, grace and splendor of the works made by goddesses." [1] Ulysses was no less recognizable by this felt cap, the pilos, usually given to him by sculptors and painters. To complete and define this scene, there was finally the figure placed behind the loom. This is a sort of monster that has the head, body and front paws of a hog, while the hind limbs are the legs of a man. Before this strange image, who would not recall the adventure of those imprudent men, from whom the sorceries of Circe had taken away the human form, without removing feeling and memory? [2]

Note 1.p.299. Odyssey. X. 222-223.

Note 2.p.299. The same. 229-244.

Hesitation would not have been greater before the painting that decorates another cup of entirely similar make (Fig. 198).

[illegible]

Note 1.p.[illegible]. For the paintings in which the same subject is treated, see E. [illegible]. [illegible] de vases grecs [illegible] étrusques. Vol. I, p. 74; II, p.81.

[illegible]

both arms, she offers the perfidious cup to Ulysses, and [illegible]

[illegible]

vase and drank the poison; this is because he knows himself p[illegible]

[illegible] in full panoplia.

Note [illegible]

Note 3.p.300. The same. 275-301.

Note [illegible]

If in the figure of Chiron with his matted hair and the grea[t] branch of a tree that he bears on his shoulder, we see nothing [illegible] give to the Centaurs, but on the other hand, in the two short persons advancing toward him, clothed in long robes and leani[ng] on staves, there is difficulty to recover as one imagines the [illegible] umphed over the tricks by which Thetis wished to tear hersel[f] [illegible]

One very quickly recognizes there a theme familiar to the ceramic painters, the meeting of Peleus with the wise Centaur Chiron, to whom the hero came to entrust the enfant Achilles, and to give him the care of raising and instructing in the mountain the son of the goddess, that was promised such high destinies.[1]

Note 1.p.300. For the paintings in which the same subject is treated, see S. Reinach. Repertoire de vases grecs et etrusques. Vol. I, p. 74; II, p.91.

One cannot doubt that the painter had a firm purpose to turn into grotesque the representation of these myths borrowed from the old epic poetry. Circe is no longer here "the goddess of the beautiful ringlets, the divine singerl"[2] who during an entire year shared her couch with the charmed Ulysses. With her short and stumpy stature, with her deformed face to which the great projection of the lower jaw gives the appearance of the muzzle of a beast, she is almost repulsive; but there is something of comic gayety in the attractive gesture by which with both arms, she offers the perfidious cup to Ulysses, and in his movement, who with open hands seems in haste of take the vase and drink the poison; this is because he knows himself p protected against the effect of sorcery by the antidote, that Hermes has caused him to take.[3] Comic is also the attitude of this hog, that according to the poet retained a human soul.[4] The snout is raised to the sky as for a mute protest; but he is there in the ease of the pose, like the satisfaction of the beast full of the acorns, that the sorceress has thrown him in full handfuls.

Note 2.p.300. Odyssey. X. 136.

Note 3.p.300. The same. 275-301.

Note 4.p.300. The same. 239-240.

If in the figure of Chiron with his matted hair and the great branch of a tree that he bears on his shoulder, we see nothing essentially varying from the type that custom has continued to give to the Centaurs, but on the other hand, in the two short persons advancing toward him, clothed in long robes and leaning on staves, there is difficulty to recover as one imagines them, on the one hand the athlete whose strength and suppleness triumphed over the tricks by which Thetis wished to tear herself from his embrace, and on the other hand "Achilles of the light

feet," the future conqueror of Hector.

By comparison of the fragments, men have come to restore at least in part several other paintings of the same kind, where in spite of the absence of all legend, has been recognized the representation of various myths that other painters of vases have placed in view. There is Bellerephon in combat with the Chimera.[1] With all the force of his arms the hero pulls toward him by the halter a restive Pegasus; one would say a horse that does not wish to advance. This scarcely responds to the idea that sculpture usually seeks to give to the divine mount that the poets in their turns have wished to ride. There is also a combat of cranes and pygmies;[2] but here the pygmies are merely as on the cratera of Ergotimos, valiant little warriors who endeavor to struggle without too much disadvantages, against the great wings and long beaks of their feathered enemies. (Figs. 106, 107). The ardor of the battle carries them even to ferocity. One of them bites with beautiful teeth the neck of the crane that he overthrows. Slender and with noble charm in the painting of Klitias, the pygmies here are stumpy and ugly dwarfs. There are also mentioned, but without giving an image anywhere, fragments of another vase on which was represented a horseman, near whom was written his name Kephalos. It seems that this does not refer to the tragic death of Procris, the spouse of Kephalos. The latter is hunting; but the fox that his dog and he pursues returns toward then with a defiant and mocking air.[1]

Note 1.p.301. Athen. Mitt. Vol. XIII, Pl. XI.

Note 2.p.301. The same. Pl. XII.

Note 1.p.302. The same. p. 421.

How are the myths and arts of design, like the poetry that inspires them, when usually taken seriously, are they treated here in a manner to provoke laughter, are they translated into jesting scenes? This is because the rustic festivals celebrated around the Cabirien must have the same character as those Dionysiac festivals of winter, where in Megaris and Attica, nearly everywhere the Greek peasant opened the amphoras in which two or three months earlier, he had placed the juice of the grape. It was then that for the first time he tasted the new wine, s still young, and sought a joyous drunkenness. Then in the vil-

villages marched that phallic procession in which Aristotle saw the origon of comedy.[2] The same overflowing gayety was loosed in the panegyries, taking the word still used in Greece today for this occasion, which gathered around the Beotian sanctuary the people of the vicinity. We are informed of this by certain paintings that decorate the vases brought to light by these ex-cavations. On the back of the vase on which is represented Ke-phalos, is seen a man loading a cart drawn py two mules, on w which are piled jars that may be supposed to be filled with wine. Besides these are the initiated, recognizable by the lit-tle bands encircling their heads and the branches held in their hands; wrapped in their mantles and leaning on staves, they a are amused by the bounds of a dancer provided with an enorgous phallus. Elsewhere is a chariot also drawn by two mules, on w which the husband and wife go to the temple. At the head of t the troop of pilgrims of which they form a part, marches danc-ing women covered by a Phrygian caps and an old man runs, who carries on his shoulders a fat flute player.[3] Finally, on ano-ther skyphos is seen a flutist whose cheeks are swelled by the effort made to blow in his instrument. Opposite him are two n nude dancers, one of whom brandishes a tympanon, while the oth-er shakes some crowns.[1]

Note 2.p.302. Aristotle. Poetics. Section 4.

Note 3.p.302. Athen. Mitt. Vol. XIII, p. 422.

Note 1.p.303. British Museum. Catalogue II, p. 78.

In the painting that we have reproduced at the beginning of this study (Fig. 194), the Cabire holds in his hand the vase dear to Dionysos, the canthara. On another fragment, the pain-ter had represented a troop of pilgrims approaching the statue of the god, some making the gesture of prayer with the arms. There again the Cabire is couched in the attitude of repose and his right hand raises a rhyton.[2] No text informs us concerning the conception to which corresponded the type of the Beotian Cabire; but the figured monuments invite us to believe that t the local religion established a close relatioo between the Cabire and Dionysos, that perhaps even went to confuse the two deities. All this relationshop of the Cabire and of Dionysos tends to inform us. This is in the first place the drinking v vase that is everywhere the attribute of the cabire. It is the

[illegible] wine, in the shade of the sacred wood where they danced to the sound of the Phrygian flute on the grass covered by glades, im-provised actors [illegible] and on the theatres of cities in tragedy.[1]

[1] [illegible]

[illegible] them in the rites and cults of several temples, see A. and M. Croiset. [illegible]

The image of these rural feasts is reflected on the surface of certain vases [illegible] believers that frequented it. Those of these vases decorated by the paintings just described very strongly resemble each other. At the same time, they are distinguished by traits [illegible] this place. As proved by the inscriptions which they bear and [illegible] by these vases offers such unity that one inclines to believe all of them nearly contemporary. If they represent the work of a long series of potters, they would not have so many characteristics in common; [illegible] that they all came from the same workshop, whose activity

place given to the Bacchic procession (Komos) in the temple f festivals. It is the vine loaded with bunches of grapes that fills the reverse field of several vases that we have described. The festivals of the Cabire do not seem to have differed sensibly from those celebrated in honor of Dionysos at Icaria as in other villages of Attica. In an air all charged with vapors of wine, in the shade of the sacred wood where then danced to the sound of the Phrygian flute on the grass covered by glades, improvised actors installed themselves either on stages formed of some planks, or on carts unharnessed in the shade of great trees. Standing on these platforms in the midst of the crowd and its noisy rejoicy rejoicing, they amused themselves by parodying in living tableaus that turned into buffoonery the myths that grand art took seriously in the decoration of edifices a and on the theatres of cities in tragedy.[1]

Note 2.p.303. Athen. Mitt. Vol. XIII, p. 421.

Note 1.p.304. On these mimic dances and the place made for them in the rites and cults of several temples, see A. and M. Croiset. Histoire de la literature grecque. Vol. III, p.24-25.

The image of these rural jests is reflected on the surfaces of certain vases dedicated in this sanctuary by the piety of believers that frequented it. Those of these vases decorated by the paintings just described very strongly resemble each other. At the same time, they are distinguished by traits clearly distinct froc the products of a certain other ceramics, that has also left its trace in the mass of fragments found in this place. As proved by the inscriptions which they bear and the paintings which the brush have placed on them, it cannot be doubted that they are the work of potters, who worked at the place in the dependencies of the temple. The series formed by these vases offers such unity that one inclines to believe all of them nearly contemporary. If they represent the work of a long series of potters, they would not have so many characteristics in common; one would note sensible differences between them, as are always produced where several generations of artists succeed each other, so that there may be evolution, progress or decadence. Here is nothing similar. The impression received froc a careful examination of the vases of this group is, that they all came from the same workshop, whose activity

had but a brief duration.

Where should be placed this period of activity to which we owe these curious monuments? With the learned men that first studied this strange ceramics, we do not believe that for it we should go back beyond the 4 th century.[2] All concurs in indicating this to us. It is the same for the statues of Cabires and of Pais that are reprodaced on two of these vases. No longer is felt there the least trace of archaic stiffness. The pose is of very free ease. Also consider in others of these paintings the drawing of those figures not pushed to the change. It recalls that of the Attic vases of the free style, of those reported at the end of the 5 th century and the beginning of the 4 th. For example, this is the case for the painting where two Menads face a Silenus.[3] Finally, what suffices to justify the verw recent date proposed to assign to these vases, is the fact that on all, even on those where to obtain a comic effect, the painter has most deformed the image, the eye is presented in profile. It is more frankly the same on those Attic vases with red figures of the severe style, as one says. The humble Beotian potter that worked for his rural patrons was certainly not a knowing draftsman. If without appearing to suspect that he never had a difficulty there, he gives everywhere a correct drawing of the eye seen sidewise, this is because in the century in which he occupied himself in decorating clay, this representation had become long familiar to all ceramic painters.

Note 2.p.304. Athen. Mitt. Vol. XIII, p. 424. Walters speaks of the second half of the 5 th century (Jour. Hell. Studies. 1892, p.78).

Note 3.p.304. Athen. Mitt. Vol. XIII, Pl. X.

This pottery with black figures of the Cabirion, there could be no question of seeing there a direct prolongation of the archaic technics, a technics that in Beotia during some years m more than elsewhere, had maintained its ground against the triumphal ambitions and a new technics. What must be recognized here is the renaissance of a lapsed art, a local and temporary renaissance explained by incidents whose details escape us. P Pausanias mentions a certain Methapos of Athens, an itenerant hierophant, who in the Messenia freed by Epaminondas had recognized the cult of Andania, and who among the Thebans had rees-

reestablished the mysteries of the Cabiri.[1] The intervention last aroused a new interest of the faithful in the old sanctuary, which had been slightly neglected during a time more or less lengthy, and it would then be a response to the demands of the multitude of devotees, that was created the workshop from which issued the vases that we have described. It was in a the restoration of a very ancient cult that the potter conceived them, and it is perhaps that he desired to mark by the style adopted for the paintings traced on the vases. In returning to the black figure, he gave to some sort these offerings consecrated to the god, replaced in possession of his temple,[1] he decorated them.

Note 1.p.[illegible]. Pausanias. IV. 1, 7-9.

If this explanation and this conjecture are accepted, this ceramic would be attributed to the period during which by the victories of Epaminondas and of Pelopidas, Thebes conquered an uncontestable superiority in Greece. Thebes then lived in very prosperous conditions, but as always happens in such cases, the artists could be unable to express the feelings of joy and pride, that the city experienced which in a few years had acquired so much power and glory. What could produce this effort of art, we would have asked if in 335 Alexander had not destroyed the edifices of Thebes; but at least we could connect with this date as a very secondary episode of this movement, the original work of the potters who worked for the Cabirion. These potters must have extinguished their kilns after the battle of Cheronea. We know from Pausanias that the Macedonian conquerors of Thebes devastated all Boeotia, and did not respect the Cabirion. The temple must then be destroyed with the buildings that surrounded it. Thus came to an end this last renaissance of the black figure.

In truth, the history of this technique ends with the vases of the Cabirion. This is scarcely so, if one believes that we should mention the vases with black figures, which in the course of the 3rd century were made in a Campanian or Italian workshop in Italy. These paintings present no interest. They are of very careless execution. Scarcely any engraved lines. Very few white and red retouches. There can hardly be seen here more than an isolated experiment, the caprice of a potter, who to excite the attention of the purchaser, had the idea of a [illegible]

reestablished the mysteries of the Cabires.[1] His intervention must arouse a new gathering of the faithful of the old sanctuary, which had been slightly neglected during a time more or less lengthy, and it would then be a response to the demands of the multitude of devotees, that was opened the workshop from which issued the vases that we have described. It was in t the restoration of a very ancient cult that the potter concurred thus, and it is perhaps that he desired to mark by the mode adopted for the paintings traced on his vases. In returning to the black figure, he aged in some sort these offerings consecrated to the god, replaced in possession of his temple; he antedated them.

Note 1.p.305. Pausanias. IV. 1, 7-9.

If this explanation and this conjecture are accepted, this ceramics would be attributed to the period during which by the talents of Epaminondas and of Pelopidas, Thebes conquered an incontestable superiority in Greece. Beotia must then be very prosperous, and as always happens in such cases, the artists must be called on to express the feelings of joy and pride, t that the city experienced which in a few years had acquired so much power and glory. What could produce this effort of art, we could know better if in 335 Alexander had not destroyed the edifices of Thebes; but at least we could connect with this as a very secondary episode of this movement, the original work of the potters who worked for the Cabirion. Those potters must extinguish their kilns after the battle of Cheronea. We knew from Pausanias that the Macedonian conquerors of Thebes devastated all Beotia, and did not respect the Cabirion. The temple must then be destroyed with the buildings that surrounded it. Thus came to an end this last renaissance of the black figure.

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day to imitate well or badly the decoration of the archaic vases, which he had seen taken from some old tombs in the cemetery of a dead city like Sybaris.

[illegible]

[illegible]

[illegible]

[illegible] of dates. Some well established dates have been as many landma- [illegible] tions that have allowed the reader to count and measure the sta- [illegible] ancient art. When he attacks the painted vase knows little whe- to seek the elements of an even approximate chronology. The lit- [illegible] to collect, [illegible] unental painting and statuary. Those ceramic painters that we [illegible] fied by groups and by Olympiads, that Pliny has transcribed with so little criticism, and which yet render inappreciable service.

Only by indirect ways can we attain and not without doubts [illegible] vases that we have described, but at least to judge well of the place proper to assign it in the continuity of the effort of a [illegible] tions and marched from advance to advance.

It is a primary means of locating in time the work of a school [illegible] to learn from it what the political and social life of the prin- cipal [illegible] facilitate and hasten their development. It is by this method [illegible] ed the different ceramics, whose inventory we have drawn up, and that we have fixed the relative age of each. [illegible] have thus recognized, that on this common ground as in other [illegible] peninsula and the adjacent islands. Thus they found themselves

CHAPTER XXVI. CHRONOLOGY OF VASES.

When we shall undertake to sketch the history of archaic ceramics of Athens, we should like to introduce there the precision of dates. Some well established dates have been as many landmarks planted on this long route with multiple deviations, indications that have allowed the reader to count and measure the stages of the route traversed, but unfortunately the historian of ancient art, when he attacks the painted vase knows little where to seek the elements of an even approximate chronology. The literature refuses him for the industrial arts the data often confused and sometimes subject to caution, yet always very useful to collect, that it furnishes to him for the architecture, monumental painting and statuary. Those ceramic painters that we study with such vivid curiosity scattered their multiple work, in the eyes of their contemporaries were persons too small for any of them to be placed in those catalogues of artists classified by groups and by Olympiads, that Pliny has transcribed with so little criticism, and which yet render inappreciable services.

Only by indirect ways can we attain and not without doubts to date from a certain year or even a certain Olympiad, one of the vases that we have described, but at least to judge well of the place proper to assign it in the continuity of the effort of o one of those centuries in which art, served by circumstances a and stimulated by the favor of the public, multiplied its creations and marched from advance to advance.

It is a primary means of locating in time the work of a school or the production of a workshop. This is to interrogate history, to learn from it what the political and social life of the principal States of Greece, at what moment a certain art, a certain industry found the conditions and surroundings of a nature to facilitate and hasten their development. It is by this method that we have been able to determine in what order have succeeded the different ceramics, whose inventory we have drawn up, a and that we have fixed the relative age of each. Without going back to Mycenaean civilization, that forms a separate world, we have thus recognized, that on this common ground as in other domains, it was the Ionians who took the initiative and gave the example. Their domicile was the eastern coast of the Anatolian peninsula and the adjacent islands. Thus they found themselves

defended by the entire breadth of the Egean sea, from the attacks and the contact of those tribes of the North, which about the 11 th century B.C. invaded European Greece, and there struck with death the art of the Achaian kingdoms. This original and naturalistic art, the Ionians were thus able to gather as its heritage, at least in part. On the other hand, posted as they were at the end of the roads from the valley of the Euphrates, which ended at the sea, they received by the intermediary of the Lydians the products of Chaldean industry, and these placed at their disposal an entire repertory of types and motives, among which they had only the embarrassment of choice. About the same time, to this already very rich and very varied repertory they also added the additional forms offered to their eyes in the marvelous decoration of the Egypt of the Saite princes. This Egypt was all brilliant with vivid colors of its polychrom edifices, and the Ionians had set foot there perhaps after the 8 th century; in the 7 th, soldiers of fortune, artisans and merchants, curious travelers, were already scattered there.

In these conditions, we cannot be astonished that the potters of Ionia were first to declare themselves badly satisfied with the cold combinations of the geometric style ayd to revive the clay, to infuse in it life in a way by projecting on the surfaces of vases the images of the plant and animal, then soon afterwards that of man and movements by which were expressed his feelings and ideas. We have then thought it possible to refer to the last years of the 8 th century the vases of what we have termed the first Rhodian style, those vases on which all the decoration is borrowed, either from certain survivals of Mycenaean art or especially from oriental models, tapestries and embroideries, ivories and metal cups, those vases where no inscription shows that writing is already in current use among the p people who fabricated them.[1]

Note 1.p.309. Histoire de l'Art. Vol. IX, p. 465.

These vases on whose sides extend bands of real or factitious animals, their remains have been found among the ruins of colonies that Miletus had formerly scattered on the northern coast of the Euxine sea. In the course of the last years they have b been gathered in abundance at Olbia in particular, and in the little adjacent island of Berezan, which an isthmus formerly

joined to the continent, in the gulf into which flowed both the Hypanis (Bug) and the Borysthenes (Dnieper). They have been collected in the pits into which the colonists cast their thrifty wastes, as also in the tombs of the cemeteries. Everywhere there have been gathered in great number fragments of pottery, which we are told recall in a striking manner the style of the vases of Naucratis and that of the plates and oenochoes of Rhodes. On these fragments are mentioned to us feeding ibexes, lions that attack bulls or stags. There are also hunting scenes.[2]

Note 2.p.309. Ernest von Stern. Die griechische Kolonization am Nordgestade des Schwarzen Meeres am lichte archäologischen Forschung. (Klio. 1909. p.139-152). This interesting Memoir is unfortunately not accompanied by plates and figures; but the author gives with much precision there the principal results of excavations and researches executed under his direction or his eyes. We regret not being able to consult the collections published in the Russian language, to which he refers in his notes for further developments.

It was from this metropolis that the Greeks who inhabited those distant colonies must ask all that could aid them to continue to lead the Hellenic life in barbarous lands, as well as m manafactured articles, known by the intermediary of rhapsodies, tales of epic poetry, and the songs of the first lyric poets. Thus at Sinope, when the Miletans perhapsset foot after the 8 th century, and in these agencies of southern Russia, that appear to have been founded in the course of the 7 th century, one after another from the mouth of the Danube to Theodosia and Panticapea in the Tauric Chersonesus (Crimea); but it is Olbia that by recent excavations has furnished for the archaic period the most precious information on the habits and the commercial relations, that Miletus had with those of its sons that had gone to represent it in the fogs of that cold country. Here is what proves the price that those colonists attached to the painted vases, whereon flowered the elegance of this brilliant civilization, whose traditions and tastes they desired to retain in spite of their distance. On a number of these fragments are noticed lead clasps, that from antiquity had served to hold together pieces broken by some accident in the course of the long voyage, that the distance imposed on the ships that transported these vessels through the tempests feared in that inhospitable sea.

It was necessary to shorten this voyage as much as possible. [illegible] there were more vases [illegible] the shores of the Euxine sea. If the pottery of [illegible] and of Naucratis greatly resemble each other, this is because both [illegible] the types created by the same metropolis. The true name was perhaps only that of Miletus, the great Ionian city that placed at the service of its maritime commerce powerful art industries. We have believed that we should [illegible] of a previous study, that characteristics were too hasty in applying to an entire list of vases the name of Milesian vases, that is not justified by discoveries made on the site itself of Miletus.[1] The use of this term appears less presumptuous if we take in consideration the finds at Olbia and other Greek sites in the same region. If not from Miletus, from whence did the Milesian colonists obtain [illegible] the vases sent them by the many factories of the mother country, or the potters who could be tempted to establish themselves at the extremities of the world to exercise their trade at the place?

1 [illegible]

In the rubbish pile, the contents have the most archaic and simplest character, have been collected the fragments of vases in the style that we have called the Milesian style.[2] One is there among the [illegible], whose ornamentation is most rustic, and which must represent the most ancient Milesian establishment. There is reason to attribute these vases to the same epoch when Miletus undertook for the first time to open outlets on these shores for its commerce, i.e., in the 7 th century. In other pits that seem to correspond to a later stage of Milesian colonization, there are found with the remains of Ionian vases and particularly of polychrome cups, fragments of Corinthian and of Attic vases with black figures. They are dated to the 5 th century.[3] That is the time when in the Anatolian or insular workshops, [illegible] were situated on the map, Ionian potters conceived ambitions [illegible] poetry had furnished the themes of their paintings; for the execution of their decoration they profited by the procedures, such as line engraving, that had been invented by other ceramists, from whom they also learned to use inscriptions to make better understood the subjects of their paintings. [illegible]

It was necessary to shorten this voyage as much as possible. Not from Egypt were sent vases to the shores of the Euxine sea. If the pottery of Olbia and of Naucratis greatly resemble each other, this is because both reproduce the types created by the same workshop. Now this shop was perhaps only that of Miletus, the great Ionian city that placed at the service of its maritime commerce powerful art industries. We have believed that we should cause to be observed in a previous study, that ceramographs were too hasty in applying to an entire list of vases the name of Miletan vases, that is not justified by discoveries made on the site itself of Miletus.[1] The use of this term appears less premature if we take in consideration the finds at Olbia and other Greek sites in the same region. If not from Miletus, from whence did the Miletan colonists obtain either the vases sent them by the ship captains of the mother country, or the potters who could be tempted to establish themselves at the agencies of the North to exercise their trade at the place?

Note 1.p.310. Histoire de l'Art. Vol. IX, p.203-204, 415.

In the rubbish pile, the contents have the most archaic and simplest character, have been collected the fragments of vases in the style that we have called the primary Rhodian style.[2] One is there among the ruins of houses, whose construction is most rustic, and which must represent the most ancient Miletan establishment. There is reason to attribute these vases to the same epoch when Miletus undertook for the first time to open outlets on these shores for its commerce, i.e., in the 7 th century. In other pits that seem to correspond to a later stage of Miletan colonization, there are found with the remains of I Ionian vases and particularly of polychrome cups, fragments of Corinthian and of Attic vases with black figures. Thus one descends to the 5 th century.[3] That is the time when in the continental or insular workshops, that we do not well know where they were situated on the map, Ionian potters conceived ambitions higher than those where their predecessors stopped. Contemporaneous poetry had furnished the themes of their paintings; for the execution of their decoration they profited by the procedures, such as line engraving, that had been invented by other c ceramists, from whom they also learned to use inscriptions to make better understood the subjects of their paintings. Their design benefits by examples offered them by monumental painting,

and then they produce works like the hydrias of Caere, [illegible]
[illegible]
els that inspired the Attic potters, when they launched [illegible]
[illegible]
[illegible]
[illegible].

[illegible]

Note 3.p.210. E. von Stern. p.142-142. To judge by the differences noted in the mode of construction of habitations and the contents of the pits, there could be nearly a century of interval [illegible]

[illegible]

Corinth commenced nearly as soon as Miletus to be a great [illegible]
[illegible]
that abounded in its suburbs were certainly one of the first [illegible]
wares that its ships carried to the barbarous tribes, with which Corinth early inaugurated a fruitful commerce of barter in the entire basin of the Adriatic under the direction of the [illegible]
des, those proud aristocrats that were at the same time [illegible]
ising owners of vessels and men of affairs. Yet in spite of the great quantity of vases Corinth thus exported, its potters [illegible]
[illegible]
[illegible]
[illegible]
tion. Also Corinth had its eyes turned to the West. It did [illegible]
receive from first hands the products of oriental art, like Miletus; but by good fortune its Italiote and Illyrian patrons
[illegible]
a long time make very fine profits in sending their perfumes
[illegible]
marked poverty. These are what have been termed protocorinthian vases.

If the Corinthian pottery [illegible]
a ray of art, this is only with vases of the largest dimensions
[illegible]
seems that it was only in the last third of the 7 th century, when the practice of writing extended sufficiently in Greece
[illegible]
only knew not to read and write. Why otherwise the chief of any
[illegible]

and then they produce works like the hydrias of Caere, those c cups of Siana and of Cyrene in which we have recognized the models that inspired the Attic potters, when they launched on the market the cups with slender feet, walls embellished by beautiful figures, by which foreign purchasers were so quickly and strongly charmed.

Note 2.p.310. Histoire de l'Art. Vol. IX, p. 240.

Note 3.p.310. E. von Stern. p.142-143. To judge by the differences noted in the mode of construction of habitations and the contents of the pits, there could be nearly a century of interval between the founding of the agency and the moment when a new reinforcement of colonists came to augment the population.

Corinth commenced nearly as soon as Miletus to be a great city of industry and commerce. Vessels made of the excellent clay t that abounded in its suburbs were certainly one of the first w wares that its ships carried to the barbarous tribes, with which Corinth early inaugurated a fruitful commerce of barter in the entire basin of the Adriatic under the direction of the Bacchiades, those proud aristocrats that were at the same time enterprising owners of vessels and men of affairs. Yet in spite of the great quantity of vases Corinth thus exported, its potters lost to those of Ionia. This is because on the one hand in the Peloponnessus that they inhabited, the Dorian invasion swept away t the traditions of Mycenaean art and the elements of its decoration. Also Corinth had its eyes turned to the West. It did not receive from first hands the products of oriental art, like Miletus; but by good fortune its Italiote and Illyrian patrons were not exacting. The merchants of the isthmus could then for a long time make very fine profits in sending their perfumes in little vases, where the forms, colors and ornament are of marked poverty. These are what have been termed protocorinthian vases.

If the Corinthian pottery became interesting and illumined by a ray of art, this is only with vases of the largest dimensions on which explanatory legends were added to the figures. Now it seems that it was only in the last third of the 7 th century, when the practice of writing extended sufficiently in Greece t that for people of low rank, like the decorators of clay, commonly knew hon to read and write. Why otherwise the chief of the industry would be obliged to ensure the aid of a workman, who

[illegible]
[illegible]
which the brush traced on the clay? The procipality with which
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these letters were familiar. Now these conditions could scarce-
[illegible]
[illegible]
It was then that in the city governed by the princes, who surr-
ounded themselves with poets and artists, the decorators of clay
[illegible]
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gent or fish tails, files of cavaliers and of hoplites, [illegible]
[illegible]
[illegible]
[illegible]
[illegible]
carvers and ceramic painters, must have felt in a certain meas-
ure the influence of the surroundings, in which examples from
above favored the flight of the creative imagination.

The history of Cypselos is known. Soon after his birth, it is
[illegible]
[illegible]
[illegible]
[illegible]
reign had caused such brilliant prosperity.[2] It was a case of
[illegible]
wood, others being inlaid in ivory or gold. To give the object
[illegible]
exegete that did the heroes of the temple of Hera said to them
[illegible]
Cypselos; that it had been family furniture;[1] but these were
tales of a sacristan, as understood today by scrutizing their
sepulchers by travelers that visit the churches of Spain and of
Italy. From the grandfather of Cypselos it would be necessary
to carry back the execution of the coffer beyond the year 700,
and it was not in the 8 th century or even at the end of that
[illegible]

was not illiterate, if he had not been certain to address himself to purchasers, that knew how to decipher the inscriptions which the brush traced on the clay? The prodigality with which the Corinthian potter scattered the legends over the field of his vases with mythological subjects, assumes the presence in the workshops of numerous potters skilful in forming their letters, and at the same time the existence of a public to whom these letters were familiar. Now these conditions could scarcely be realized before there opened for Corinth the brilliant period of the two reigns of Cypselos and of Periander (660-584). It was then that in the city governed by the princes, who surrounded themselves with poets and artists, the decorators of clay were not content as they had been previously, to represent on their vases real or factitious animals, strange demons with serpent or fish tails, files of cavaliers and of hoplites, dancers or runners. With Periander, one of those singular impassioned men that the Greeks call sages, Corinth in which before all thoughts were turned to gain, was aroused to the life of the spirit. Its art workers, bronze founders, chasers of metal, wood c carvers and ceramic painters, must have felt in a certain measure the influence of the surroundings, in which examples from above favored the flight of the creative imagination.

The history of Cypselos is known. Soon after his birth, it is said that he was concealed in a coffer by his mother Labda, and thus removed from the search of assassins who desired to cause him to perish.[1] Pausanias saw at Olympia the coffer that recalled this rescue to which Corinth owed the prince, whose long r reign had caused such brilliant prosperity.[2] It was a case of cedar wood covered by figures, some of which were carved in the wood, others being inlaid in ivory or gold. To give the object which he exhibed the air of antiquity still more venerable, the exegete that did the honors of the templa of Hera said to him, that the coffer in question had belonged to the grandfather of Cypselos; that it had been family furniture;[1] but these were tales of a sacristan, as understood today by shrugging their shoulders by travelers that visit the churches of Spain and of Italy. From the grandfather of Cypselos it would be necessary to carry back the execution of the coffer beyond the year 700, and it was not in the 8 th century or even at the end of that century, that the sculptor could engrave in the wood those in-

inscriptions, long lines of letters running in all directions among the figures, whose meaning they explained.[2] All further indicates there a work of great luxury, that only an ostentatious prince like Cypselos or Periander could order and pay for without regard to the cost of the gold and ivory. Pausanias has repeated without remark the boasts of the exegete; but he doubtless had a better guarantee for another statement. He says;"The coffer was preserved at olympia by the Cypselides, so named from the author of that race, in memory of Cypselos, saved from death." There were only two of the Cypselides, Periander and Psammetichos; the last only reigned three years; his authority was disputed from the first, and he soon went into exile. There remains Periander. In the first and finest years of his long reign, he had leisure to decide on the plan of a work of this importance and the means to pay its cost. We do not know that he found either among his subjects or at Sicyon or Argos the artist to whom he entrusted this task, which required for this purpose t the aid of one of those traveling sculptors, especially Ionians, who then passed through Greece to place themselves at the orders of the magnificent princes and of cities ambitious of glory. S Such was Bathycles of Magnesia, who a little later came to carve at Sparta the reliefs of the temple of Apollo of Amyclea.

Note 1.p.313. Pausanias. V. 18-2.

Note 2.p.313. The same. 17-3.

Note 3.p.313. The saem. 17-2.

Whether the master of the work was a Peloponessian or an Asian Greek, we believe it was in the vicinity of the year 600, that the coffer of Cypselos must have been offered to Hera of Olympia. When the monument was completed after many months of labor and exhibited in public, perhaps first at Corinth and then soon afterward in Elis, in one of those edifices through which filed visitors representing all Greece, it could not fail to arouse admiration and lively curiosity, less by the richness of the materials that entered into the composition of the decoration, thar by the qualities of the fabrication and the variety of the scenes represented there. At Corinth as at Olympia, the multitude must crowd around the beautiful furniture. Each of those present tried to decipher the legends and to define the meaning of the different paintings presented to his eyes.

These [illegible] were distributed over four, or perhaps [illegible] three sides of the coffer, in five parallel and superposed zones. Pausanias very clearly indicates this. He says that he commences at the bottom and ends at the top. He adds that there are in all five zones.[1] What results from the brief analysis that he gives of the whole is, that the carver placed in the space at his disposal thirty five different subjects, all taken from the myths that this poetry has rendered popular. It has been calculated that on the craters of Ergotimos and Klitias w were about 250 figures of men and of animals.[2] Are the coffer, whatever dimensions were given to it by the carpenter of Periander, was certainly higher and wider than the largest of the craters. It afforded to the chisel a surface more extended than that on which played the [illegible] of Klitias. Without its being possible to [illegible] a matter, even by conjecture, there is reason to believe that the number of figures here was greater than on the Attic craters. What this permits us to affirm is, what one knows of a taste of the archaic age. Painters or sculptors, they loved to place secondary motives around the principal figures of the scene that they represented, [illegible] or [illegible] with fanciful beasts. These ornaments intervene there only to fill the voids of the composition or better cover the field.[3]

Note 1.p.314. Pausanias. V. 17-4; 19-2.

Note 2.p.314. [illegible]. Vol. 2, p. 125.

Note 3.p.314. The description of Pausanias has supplied the materials for several studies. Men have not failed to present graphical restorations of the coffer of Kypselos. Colligon gives the list of the most recent and most interesting of these works. (Histoire de la sculpture grecque. Vol. I, p.54, n. 1). Colligon drew up the list in 1892. Since then other archaeologists have occupied themselves with this monument. As one of the best conducted to which it has given rise can be cited that of H. Stuart Jones. The Chest od Kypselos.(Jour. Hell. Studies, Vol. XIV, p. 30-80, Pl. I. [illegible] of the decoration of the [illegible] by F. [illegible], after an archaic vase). It has been proposed [illegible] the relation [illegible] between the coffer kept in the temple of Hera and the family of Cypselides. To justify this scepticism it has been alleged that neither Plutarch nor Pausanias [illegible]

These paintings were distributed over four, or perhaps rather over three sides of the coffer, in five parallel and superposed zones. Pausanias very clearly indicates this. He says that he commences at the bottom and ends at the top. He adds that there are in all five fields.[1] What results from the brief analysis that he gives of the whole is, that the carver placed in the space at his disposal thirty five different subjects, all taken from the myths that epic poetry had rendered popular. It has b been calculated that on the cratera of Ergotimos and Klitias w were about 250 figures of men or of animals.[2] Now the coffer, whatever dimensions were given to it by the carpenter of Periander, was certainly higher and wider than the largest of the crateras. It offered to the chisel a surface more extended than t that on which played the brush of Klitias. Without its being possible to propose a number, even by conjecture, there is reason to believe that the number of figures here was greater than on the Attic cratera. What this permits us to affirm is, what one knows of a habit of the archaic age. Painters or sculptors, they loved to place secondary persons around the principal actors of the scene that they represented, anonymous or fitted with fanciful names. These accessories intervene there only to fill the voids of the composition or better cover the field.[3]

Note 1.p.314. Pausanias. V. 17-4; 18-2.

Note 2.p.314. Histoire de l'Art. Vol. X, p. 143.

Note 3.p.314. The description of Pausanias has supplied the materials for several studies. Men have not failed to present graphical restorations of the coffer of Cypselos. Collignon gives the list of the most recent and most interesting of these works. (Histoire de la sculpture grecque. Vol. I, p.94, N. 2). Colligon drew up the list in 1892. Since then other archaeologists have occupied themselves with this monument. As one of the best conducted to which it has given rise can be cited that of H. Stuart Jones. The Chest od Kypselos.(Jour. Hell. Studies, Vol. XIV, p. 30-80, Pl. I. Restoration of the decoration of the box by F. Anderson, after an archaic vase). It has been proposed to see an invention of the exegetes of Olympia in the relation claimed to be established between the coffer kept in the temple of Hera and the family of Cypselides. To justify this scepticism, it has been alleged that neither Plutarch nor Ephese (abridged

by Nicholas of Damascus) mentions the coffer of Olympia, when theny speak of the chance that cause Cypselos to escape death while an infant; but this argument from silence seems to me weakest. Plutarch near Delphi frequented the edifices, and in regard to the adventure of Cypselos, he very naturally recalled the chapel rrected by him at Delphi. Ephore, according to his habit, runs over the entire traditional history of Cypselos to eliminate the romantic and marvellous element. He suppresses the coffer serving as casket. Then he gave no reason for speaking of the coffer shown at Olympia. Why not admit that in those temples on the banks of the Alpheus, where the cult and the preservation of the offerings had never been interrupted, the memory of such a memorable gift would be faithfully transmitted f from generation to generation in those families of sacristans, where from father to son was inherited the function of the local tradition?

It must have been an event at Corinth, the public exhibition of this monument by which the prince, who reigned with so much splendor, recalled the memory of the origins of his dynasty. T The execution of the work had certainly been required from the famous sculptor, who had spared nothing to do honor to the royal munificence. That long series of refiels offered to ceramic painters, always in quest of models to facilitate their work, an ample repertory on which they could draw at discretion. They d did not deprive themselves. They took there the themes which seemed most interesting to them, groups of persons, poses and expressive movements.

We have had occasion already to mention one of these borrowings, which permits the supposing of many others of the same kind.[1] The description that Pausanias gives of one relief comprised in what he calls the first field coincides so exactly with the paintings that decorate the Corinthian cratera found at Caere, that it is truly difficult to see there merely a simple accident. In both the same persons bear the same names, which are arranged in the same order, have the same attitudes and the same attributes. On the vase as on the coffer is a representation of funereal games, that followed the scene of the departure of Amphiaraos.[2]

Note 1.p.315. Histoire de l'art. Vol. IX, p.638, Figs.349-352.

Note 2.p.315. That the painting of the cratera corresponds in all points to the reliefs, that we can now represent to ourselves after the description of Pausanias, has been very well proved by A. Dumont (Les Ceramiques de la Grece propre. Vol. I, p. 224-225. He establishes the comparison line for line, detail by detail.

There have been mentioned other Corinthian vases on which the subjects treated by the painter are those, which according to Pausanias were also by the sculptor of the coffer,[3] but the theme of the departure of Amphiaraos is the only one concerning which Pausanias gives details sufficiently precise for the comparison to be made with complete evidence. If by miracle there had been exhumed in the ruins of the temple of Hera the coffer of Cypselos, as were discovered there the Hermes of Praxiteles, there would certainly have been found materials for more than one comparison of the kind that we have instituted; but however isolated this may be, it suffices to cause us to divine what p part the ceramist painters took from this sort of album, whose leaves of gold and ivory were there fully opened beneath their eyes.

Note 3.p.315. A. Dumont. p.225-226.

By the superior quality op these models, due to one of the best sculptors of the time, is explained the change that appears to us to have been produced at a certain time in the style of the potters of Corinth. As we have remarked, that when for vases of great dimensions they had renounced plant and zoomorphic decoration, when they had commenced to represent on their hydrias and crateras, scenes taken from many episodes of the poems most familiar to the imagination of their contemporaries, the mode of representation to which they adhered still remained very awkward.[1] They placed all their persons in a single plane, following each other. Then come other vases, such as those of which we have reproduced all the paintings. It suffices to see them to recognize that they are the products of an already more advanced art. The movements are more lively and varied there; but what particularly makes the difference is, that there the picture has depth. The figures are there profiled in two planes instead of being separately placed on the ground, free to cover each other, at least in part.

Note 1.p.216. Histoire de l'Art. Vol. IX. p.[illegible].

If then the proof is made that the ceramists of Corinth in a [illegible] [illegible] of the [illegible] by [illegible] and offered them by the work of the [illegible] er, there is reason to believe that the signal of progress was given by the [illegible] of the [illegible] of Cypselos. The [illegible] ion of that [illegible] work must have marked a date in the history of Corinthian ceramics. It would be [illegible] for the first years of the 6 th century that this fabrication began to offer to its [illegible] [illegible] vases on which its decorators gave the full measure of their talent. [illegible] would never pass. In Greece as in Italy, these vases of the new series could not fail to be [illegible] and much sought for. [illegible] they [illegible] for the [illegible] of their decoration as well as by the beautiful arrangement of the composition, [illegible] by the qualities of the drawing and by a judicious use of retouches in color, they were very superior to all [illegible] [illegible] previously left the workshops of the islands. It seems to about this time in the first quarter of the century, that Corinthian [illegible] to make its influence felt on other ceramics, especially on those which were still to seek their way, to take counsel of others. We have found the trace of this influence in the Ionian and Chalcidian ceramics;[1] but it is at Athens it was exerted with most force and that it had [illegible]. There was a moment when the ceramics of the Corinth of the Cypselides had sufficient prestige and authority [illegible] of Athens believed that they could not do better than to borrow from them the principle and plan of their decoration, [illegible] [illegible] of art.

Note 1.p.217. Histoire de l'Art. Vol. IX, p.508, 515-518; X, p.6, 3, 21.

On the contrary, there is nothing in the Chalcidian ceramics, neither in its [illegible] nor in its decoration, which can suggest the hope of finding there points of attachment for their chronology, that one has a desire to construct. The case of the [illegible] [illegible] vases have been [illegible] in notable quantity, both in the limits of Ionia proper as well as in the adjacent islands and in the Ionian colonies of Egypt. It

Note 1.p.316. Histoire de l'Art. Vol. IX. p.639.

If then the proof be made that the ceramists of Corinth as w wise men, hastened to profit for the graphical interpretation of the myths by the aid offered them by the work of the sculptor, there is reason to believe that the signal of progress was given by the appearance of the coffer of Cypselos, The completion of that memorable work thus marked a date in the history of Corinthian ceramics. It would be for the first years of the 6 th century that this fabrication began to offer to its patrons overseas the vases on which its decorators gave the full measure of their talent, where their art reached the level which it should never pass. In Greece as in Italy, these vases of the n new series could not fail to be quite noted and much sought for. By the interest that they presented for the themes of their decoration as well as by the beautiful arrangement of the composition, also by the qualities of the drawing and by a judicious use of retouches in color, they were very superior to all which had previously left the workshops od the isthmus. It would be about this time in the first quarter of the century, that Corinthian manufacture was best fitted to make its influence felt on other ceramics, especially on those which were still to seek t their way, to take counsel of others. We have found the trace of this influence in the Ionian and Chalcidian ceramics;[1] but i is at Athens it was exerted with most force and that it had effects most apparent. There was a moment when the ceramics of the Corinth of the Cypselides had sufficient prestige and authority by the examples that it gave, that one or two generations of potters of Athens believed that they could not do better than to borrow from them the principle and plan of their decoration, which permitted the establishment of a synscronism that must be noted by the historian of art.

Note 1.p.317. Histoire de l'Art. Vol. IX, p.503, 515-516; X, p.6, 8, 21.

On the contrary, there is nothing in the Chalcidian ceramics, neither in its epigraphy nor in its decoration, which can suggest the hope of finding there points of attachment for their chronology, that one has a desire to construct. The case of that ceramics is very peculiar. Ionian vases have been gathered in notable quantity, both in the limits of Ionia proper as well as in the adjacent islands and in the Ionian colonies of Egypt. It

is the same for the ceramics of Corinth. If to the works of Et-
ruria we owe the best preserved vases that issued from that man-
ufacture, its products are still represented in the cemeteries
of the isthmus and its vicinity, as well as in the soil furrowed
by the ruins of the ancient edifices of the opulent city. It is
[illegible]
[illegible]
and legends that they bear, as well as by the artist's signature
[illegible]
the potters of Corinth is contested by no one.[2] In the vases [illegible]
ly discovered in Boeotia have been recognized without difficulty
the products of workshops operated at Thebes, Thespies and Tan-
[illegible]
an active commerce; it maintained few relations with foreigners.
Monumental painting and statuary further did not appear to have
[illegible]
their taste. The decorators of clay there passed by an insensi-
[illegible]
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In even the most advanced of these vases cannot be found in[illegible]
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er, even if under all reserves. There is merely a countine pro-
[illegible]
its vases in the entire Boeotia and even sent its potters to [illegible]
workshops in Boeotia. Thisias, whom we know established himself
in Tanagra, must not have been the only deserter from Ceramicus
that did this.

[illegible]

[illegible]
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out order that this have only found here only in the cemeteries
of Euboea; their fragments have not been collected in [illegible]
[illegible]
ses furnish the sole reason for attributing them to Chalcis.
The dialect and alphabet are those of Chalcis and of its colon-
ies. No doubt on this subject; but on the other hand, the ori-
[illegible]
it results that we have no means of recognizing these products
of this fabrication preceding the time, when the use of [illegible]

is the same for the ceramics of Corinth. If to the tombs of Etruria we owe the best preserved vases that issued from thet manufacture, its products are still represented in the cemeteries of the isthmus and its vicinity, as well as in the soil formed by the ruins of the ancient edifices of the opulent city. It is further in the suburbs of Corirth that have been collected those terra cotta plaques, which by the entire character of the images and legends that they bear, as well as by the artist's signature, are closely related to the painted vases, whose attribution to the potters of Corinth is contested by no one.[2] In the vases only discovered in Beotia have been recognized without difficulty the products of workshops operated at Thebes, Thespies and Tanagra; but Beotia was an agricultural country without ports for an active commerce; it maintained few relations with foreigners. Monumental painting and statuary further did not appear to have furnished ceramists with their models, that arouse and refine their taste. The decorators of clay there passed by an insensible tradition from the geometric style to paintings in which is shown the human figure, but which still remained very simple. In even the most advanced of these vases cannot be found indications that permit assigning them to one date rather than another, even if under all reserves. There is merely a rountine production that was preserved till Attica, very near, scattered i its vases in the entire Beotia and even sent its potters to open workshops in Beotia. Tisias, whom we know established himself in Tanagra, must not have been the only deserter from Ceramicos that did this.

Note 2.p.317. Histoire de l'Art. Vol. IX. Figs. 100-113.

As for the so-called Chalcidian ceramics, it presents itself in very singular conditions. The vases that it is agreed to group under that title have beey found here only in the cemeteries of Eubea; their fragments have not been collected in the ground on the shores of Euripus. The inscriptions read on the vases furnish the sole reason for attributing them to Chalcis. t The dialect and alphabet are those of Chalcis and of its colonies. No doubt on this subject; but on the other hand, the origin of these vases being revealed to us only by their legends, it results that we have no means of recognizing those products of this fabrication preceding the time, when the use of writing

[illegible]
[illegible]
to substitute decoration of the black figure for the arrange-
[illegible]
[illegible][1] [illegible]
nce from its rivals, the ceramics of Ionia, Corinth and Athens,
the ceramics of Chalcis only discovers to us late, when it had
[illegible]
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[illegible]
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ght to Chalcis is found the decoration in metopes, such as Ane-
[illegible]
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els at Athens, at the time when paintings with black figures
[illegible]
[illegible]
[illegible]
There as well as in the works of bronze founders of their nati-
[illegible]
aided in creating a style, that in spite of its mode of eclect-
icism, has its tint of originality.

Note 1.p.318. It is possible that the excavations of Cumae in
Italy have preserved to us something of this primitive Chalcid-
ian ceramics. There have been found in the tombs of Cumae [illegible]
[illegible]
protocorinthian vases, and that strongly resemble the vases of
[illegible]
of the Syracusan cemetery del Fusco (Histoire de l'Art, vol.
IX, Figs. 283-284). At the same time as Corinth, Chalcis had
made and exported those little vases, which form the transitio
between the geometric style and that of the vases with black
[illegible]
co di Cuma, etc. 1911.

We have conformed to the opinion generally accepted when

was disseminated in Greece. Nothing distinguishes them from vases that other workshops fashioned, when the painter attempted to substitute decoration of the black figure for the arrangements of the geometric style. Thus we find ourselves condemned to learn nothing of the beginnings of this ceramics.[1] The difference from its rivals, the ceramics of Ionia, Corinth and Athens, the ceramics of Chalcis only discovers to us late, when it has arrived at what may be called the adult age. Then what duration through which it may have passed escapes us, but it has lived enough to have been able to borrow from the Ionians many elements of their decoration, and from the Corinthians the practice of explanatory inscriptions and that of the engraved line. Again examples from Corinth inspired it to regulate the general a arrangement of its decorations. It takes from the Corinthian potter the system of circular zones. In none of the vases brought to Chalcis is found the decoration in metopes, such as Amasis and Exekias, Timagoras and Andokides, practised at Athens. Then it does not appear that the potters of Chalcis sought models at Athens, at the time when paintings with black figures p produced there its masterpieces, with the artists whose names have just been recalled. The models that they used were rather those furnished them by the Ionian and Corinthian potteries. There as well as in the works of bronze founders of their native city, they found the types and motives by which they were a aided in creating a style, that in spite of its mode of eclecticism, has its tint of originality.

Note 1.p.318. It is possible that the excavations of Cumae in Italy have preserved to us something of this primitive Chalcidian ceramics. There have been found in the tombs of Cumae oenochoes and lecythes that belong to the category of the so-called protocorinthian vases, and that strongly resemble the vases of the same types that we have taken from the most ancient tombs of the Syracusan cemetery del Fusco (Histoire de l'Art, vol. IX, Figs. 289-294). At the same time as Corinth, Chalcis had m made and exported those little vases, which form the transition getween the geometric style and that of the vases with blacg figures. See Gabrici. Cenna sulla origine dello stile geometrico di Cuma, etc. 1911.

We have conformed to the opinion generally accepted when we

have placed about the year 550 the time that the workshop ... [illegible], which have been found there in Etrurian tombs.[1] Perhaps there is reason to be more precise. It would be from the first half [illegible] first proposed with all reserves. This is that within this Chalcidian ceramics, one finds only very slight traces of an influence exerted on it by the ceramics of Athens. There is a phenomenon that scarcely explains itself, the two cities being very near each other, if one persists in admitting that the evolution [illegible] time, when the Attic potters issued to the international market [illegible] ces vanish when one regards the Chalcidian vases as contemporary [illegible] Athens and Chalcis were then at the same point. In the two cities, the workers of clay they had their eyes fixed on th[e] [illegible] their industry all the inhabitants of the coasts of the Mediterranean. [illegible] ens when Cypselos and Periander had our Corinth, it will be [illegible] ich the city was decorated by the effort of the architect, [illegible] Ceramics will give their paintings an enclosure, which [illegible] conditions, such will be the prestige of the ceramics of Athens, [illegible] ure of Chalcis, like those of Corinth, will soon renounce the struggle. Perhaps to utilize their men and equipment, some cities of workshops will continue till the end of the century to make painted vases according to the formula to which they were accustomed; but their kilns could not fail to be extinguished and their workmen to disperse, when in 508 or 507 Athens, after [illegible] on [illegible]

have placed about the year 550 the time that the workshops of Chalcis exported into Italy the amphoras of their manufacture, which have been found there in Etrurian tombs.[1] Perhaps there is reason to be more precise. It would be from the first half of the 6 th century that all these exports date. If we incline thus to remove a little farther back the date, which we had at first proposed with all reserves, this is that within this Chalcidian ceramics, one finds only very slight traces of an influence exerted on it by the ceramics of Athens. There is a phenomenon that scarcely explains itself, the two cities being very near each other, if one persists in admitting that the evolution of Chalcidian ceramics was accomplished and completed about the time, when the Attic potters issued to the international market the most beautiful vases, which the technics of the dark silhouette had allowed them to execute. On the contrary, all differences vanish when one regards the Chalcidian vases as contemporary with those vases of Athens that we have called Attic-Corinthian. Athens and Chalcis were then at the same point. In the two cities, the workers of clay they had their eyes fixed on that Corinth, whose artisans under the Cypselides had made tributary to their industry all the inhabitants of the coasts of the Meditterranean. Later when Pisistratus and his sons have done for Athens what Cypselos and Periander had cor Corinth, it will no longer be the same. Aided and stimulated by the great works by which the city was decorated by the effort of the architect, statuary and painter, the decorators of clay in the workshops of C Ceramicos will give their paintings an enclosure, which increased their values; they will enlarge and strengthen them in the execution of their figures, the style of their drawing. In these conditions, such will be the prestige of the ceramics of Athens, that it will defy all competition. Then it seems that the potters of Chalcis, like those of Corinth, will soon renounce the struggle. Perhaps to utilize their men and equipment, some chiefs of workshops will continue till the end of the century to make painted vases according to the formula to which they were accustomed; but their kilns could not fail to be extinguished and their workmen to disperse, when in 508 or 507 Athens, after having triumphed over the coalition formed against her under t the auspices of Sparta, will occupy Chalcis and establish on i its territory 4000 cleroques.[1]

Note 1.p.319. Histoire de l'Art. Vol. X, p. 18.

Note 1.p.320. Herodotus. V, 77.

If the workshops then closed reopened afterwards, this must have been by the care and for account of the master potters of Athens, that came to settle at Chalcis and Eretria with the new occupants of the Lelantine plain. There are no vases with red figures on which are read legends written with the Eubean alphabet; but many vases of this type, that are justly classed with Attic vases, were perhaps issued from those workshops founded by the immigrants from Ceramicos. There is proof that the industries of clay continued to prosper on that coast of Eubea in the hands of Attic workmen. The cemetery of Eretria has supplied a number of polychrome lecythes with white ground, which are not easily distinguished from those made at Athens in the 5 th century. As the native artisans had done formerly, their successors profited by the beds of excellent plastic clay very near them at Aulis on the Beotian coast of the other side of t the strait. In the second century of our era, Pausanias noted that this canton of the territory of Tanagra had scarcely any inhabitants except potters.[2] The clay of Aulis some centuries earlier furnished the materials of those charming figurines, t that have made the name of Tanagra so popular. As for the ceramists of Chalcis and Eretria, it was easy for them to cross the tranquil waters of the Euripus to obtain clay at Aulis on the continent. Thus is explained how the ceramic industry of these two cities, troubled for a moment by the war, promptly resumed its activity, but under conditions no longer those of former times. After the victory of Athens, the workshops of Chalcis and Eretria were no more than branches of the workshops of Ceramicos.

Note 2.p.320. Pausanias. IX. 19-8. Plutarch advises whoever desires not to get into debt to replace on his table the vessels of silver by plates of clay furnished him by Aulis or Tenedos.

Eubean ceramics then as an autonymous industry had but a very brief duration, or better said, since we cannot go back to its beginning, there was only a brief period of its existence comprised in the field of our vision. Quite otherwise is the case of the ceramics of Athens. We shall follow its development, century by century. The most ancient works that it left to us, we

shall refer to the very distant time when the Greek artist began to renounce the geometric style, that cold play of lines that the tribes of the North, the Dorians of tradition, had substituted in the entire extent of the Hellenic peninsula for the rich and living art of the so-called Mycenaean civilization. With t the vases of the Dipylon in Attica, as otherwise with the so-called protocorinthian vases, we shall see the ceramist endeavor to make a place in his decoration for the forms of the organic world.

We have accorded to these vases of the Dipylon the attention that they merit. The workman there shows himself already very skilful in preparing and fashioning the clay, in turning and firing pieces of great dimensions; but what forms the special interest are the figures that the brush has laid there in numbber. Doubtless the drawing of those figures is yet of almost barbarous awkwardness; but the novelty, the event of capital importance, is even the appearance of these figures on the clay, the fact that there are figures of animals, men and women, grouped in paintings, that speak to the mind and present to it the image of life.

For the entire period that is sometimes called the Greek middle ages, we know so little of Athens and its history, that it is impossible for us even to express a conjecture on the circumstances, that awakened in Attica this movement of liberation a and renovation. It cannot be a question of assigning a date to those great crateras, on which were represented the obsequies of the dead of noble race. The excavations have proved that these vases played in the cemetery the part which will later b de played by marble steles, painted or sculptured.[1] Also these were placed on tombs; but they did not bear, as the steles will bear, inscriptions intended to defind from oblivion the memory and name of the deceased. They are as mute as the Mycenaean vases. This is because men did not write in Greece when the effort of the potter of Athens created there this tsansition ceramics, that while proposing to make the figure alive and to give it a appropriate gestures, he did not yet know how to define the form by an accurate contour. Whether one considers the style of these strange paintings, or proves that they were never accompanied by legends, he reaches the same conclusion; the fabrication of

the so-called vases of the Dipylon could commence from the 8 th century. In the scenes represented on these vases can be seen the memorial of the funerary ceremonies in which the entire city was associated with the courning of that family of the Medontides, whose chiefs governed Athens as archons for life, then as decennial archons until about the end of the 6 th Olympiad (714). On the other hand, we know not a single text engraved on stone or bronze, that the epigraphists could believe themselves to have reason to carry beyond about the middle of the 7 th century. [2]

Note 1.p.322. Histoire de l'Art. Vol. VII, p. 55-57, Fig. 4.

Note 2.p.322. A. Kirchhoff inclined to date from the last years of the reign of Psammeticus, i.e., about 620, the scratched inscriptions of the Greek mercenaries in the service of Egypt, that are read on the legs of the colossal figures of Ipsamboul in Nubia. He would place a little earlier the most ancient funerary inscriptions of Thera (Studien zur Geschichte des griechischen Alphabets. 4 th edit. p. 47, 64).

So far as one can judge where dated texts are wanting, in the last third of this century the Greeks began to make a very free use of the alphabet, with their compatriots of the Asian coast and of the islands of the Archipelago had borrowed from the Phoenicians, and that with certain expedients and additions, they had adapted to the sounds of their language. Now a recent find gives reason to think, that during the entire course of this c century, the potters of Athens continued to make this pottery, on which was still so strongly felt the persistent influence of the geometric style. On the shoulder of an oenochoe collected at the Dipylon at the very bottom of the trench, was discovered an inscription whose beginning forms a hexameter (Fig. 199).[1] Then came some words that have not been deciphered in full; but it seems indeed, according to the legible part of the text (Greek), that the jug must have been offered as a prize "to the one of all the dancers, whose acts are most graceful."

Note 1.p.323. A. Furtwängler. Zwei Thongefasse aus Athen (Ath- Mitt. p. 106-112, Pl. III).

What forms the particular interest of this text is the alphabet, that served for the writing. There are letters, the alpha and iota, which reproduce very accurately the forms of their Phoenician prototypes. This inscription is certainly the most

of Attic inscriptions known.[2] The alphabet there is even so near the model from which it is derived, that one would be tempted to believe it earlier than the texts so far before regarded as the most ancient monuments of Greek writing.

Note 2.p.323. This is the requested opinion of A. Kirchhoff, the learned epigraphist, from whom Furtwängler had asked a note on the paleography of this inscription. Kretschmer, who had studied with so much method and care the inscriptions on painted vases, is entirely in accord with Kirchhoff (Die griechischen Vaseninschriften ihrer Sprache nach untersucht. 1894, p.110).

As will be seen by the view that we give of the oenochoe (Fig. 200), the inscription was not painted on the clay by the potter before placing the piece in the kiln.[3] It was engraved with the point; but according to all appearance, this was done after th this jug left the workshop. Men only thought of making this jug a prize of a competition in a time, when the artisans of Athens yet knew nothing of producing better than this kind of pottery. Later, when they will fabricate the vases that we have called protoattic, the vases on whimh appear the gods and heros of fable, this little jug with the poverty of its decoration would have had no value.

Note 3..p323. B. Gräf,(Die antike Vasen von der Akropolis, No. 309, Pl. XI), mentions three letters traced with the brush on a fragment, which he classes among the fragments of the vases of the Dipylon; but the fragment is too small and to deprived of decorative elements, for one to be able to believe himself authorized to assign it to this place rather than to another.

In the panel arranged on the neck of the Oenochoe, the painter has placed near a swan or a goose, a hind grazing(Vignette at the end of the Chapter). These aquatic birds are one of the preferred motives of the potters of this school. They frequently arranged them in long rows on their vases; but what they usually added to these birds are the horse and sometimes the dog, the fish or the stag.[1] I know no other example of the grazing hind than on this pottery; but this variation changes nothing in the character of the ornamentation. It has not prevented connecting the oenochoe in question to the series of vases, that have appeared to us to be contemporary with the great crateras of the Dipylon with a funerary destination. The ceramist who

[illegible]
ure artisans, that when the Greeks of history began to be con-
stituted, patiently applied themselves to reintroduce by degre-
es in art the idea of taste for the beauty of the world of life;
[illegible]
[illegible]
of the first attempts. For the bird and for the quadruped, the
[illegible]
ment of the hind is well seized.

[illegible]
54, 81, 86, 89, 92.

[illegible]
cices and the traditions of the potters of the Dipylon.

[illegible]
ions in the most ancient of the vases, that we have called geo-
[illegible]
of Phalerum and vases of Vourva, from sites from which they [illegible]
[illegible]
is not yet a trace of writing on these vases. I believe them
all earlier than the 45 th Olympiad. They date from a time [illegible]
there were still but few men that knew how to read and write.

[illegible]
42-50, 52-61.

The era of rapid progress opens with this 6 th century in
which Greek genius created the themes, which will be treated
[illegible]
[illegible]
ulpture and painting will lead to perfection during the cours

decorated this jug is indeed of the line of ingenious and obscure artisans, that when the Greeks of history began to be constituted, patiently applied themselves to reintroduce by degrees in art the idea of taste for the beauty of the world of life; but he belonged to one of the last generations of that family. The images here are not purely schematic, as they have been from the first attempts. For the bird and for the quadruped, the contour of the body already approaches the real form. The movement of the hind is well seized.

Note 1.p.324. Histoire de l'Art. Vol. VII. Figs. 38-41, 48-49, 54, 64, 66, 89, 92.

To judge from the execution of its decoration, this oenochoe would then be classed among the vases of the so-called series of the Dipylon. On the other hand, with the very pronounced archaism of the alphabet of the inscription, we should be led to believe that this vase was made at the epoch when writing had not begun to be in current use in Greece, i.e., about the end of the 7 th century. It is thus demonstrated, that about this time at Athens, certain workshops remained faithful to the practices and the traditions of the potters of the Dipylon.

We have found still the persistent influence of those traditions in the most ancient of the vases, that we have called protoattic, in the lebes Burgon, the hydria Analotos and the amphora of Hymettus, as well as in the groups that are termed vases of Phalerum and vases of Vourva, from sites from which they came.1 In the decoration of all these pieces, the human figure plays a part more and more important, and by degrees it assumes proportions that more nearly approach the normal ones. There are seen to appear types, such as the lion, sphynx and siren, which are borrowed from the repertory of an oriental decorator; but there is not yet a trace of writing on these vases. I believe them all earlier than the 45 th Olympiad. They date from a time when there were still but few men that knew how to read and write.

Note 1.p.325. Histoire de l'Art. Vol. IX. Fig. 152; X, Figs. 48-50, 52-61.

The era of rapid progress opens with this 6 th century in which Greek genius created the themes, which will be treated and renewed henceforth by all the plastic arts without weariness, in which it has sketched the types that architecture, sculpture and painting will lead to perfection during the course

[illegible], or rather

[illegible] of

settles,[2] to rise over some aristocratic tomb. This inaugurates the series of those vases with dark silhouettes, that during a hundred years were exported by thousands into Italy, and contributed to enrich the Athens of Solon and of Pisistratus. Here all is new. The two themes of the decoration, the exploit of Hercules and that of Perseus, are borrowed from mythology. The black glaze has a lustre that the potters of the Corinthian [illegible] [illegible]. While the painter here uses the graver with decision to model [illegible] [illegible] same kind is found the use of the same procedures, and an entirely similar fabrication in two other vases, that we have compared with this amphora, the cup of Aegina and the amphora of Pil- [illegible] [illegible] and the cup of Aegina.[3]

[illegible]

Note 3.p.225. The same. Figs. 68-71. Among the fragments on [illegible]

Pl. XIII) on which he reads the name of Antenor.

[illegible]

[illegible]

[illegible] conjecture admissible is the fact, that Chalcis much preceded Athens in the ways of industry and international commerce. From the 8 th century, a rival of Corinth, it planted numerous and prosperous colonies not only on the north shores of the Aegean sea, but also in Sicily and in Italy. Its ships frequented the ports of Ionia; they placed their well tempered swords and all the [illegible] chasers excelled in making from copper of Euboea, which the [illegible] loyed with tin;[1] but they found also much to take and to imitate in that Ionia, which then possessed all initiatives. It is the Ionian ceramics that seems to us to have especially inspired the potters of Chalcis; we have found among them the frequent use of motives clear to the Ionian ceramist. Such are the [illegible]

[illegible]

of the two following centuries. About the year 600, or rather a little before, there must have been fashioned the amphora of Nettos,[2] to rise over some aristocratic tomb. This inaugurates the series of those vases with dark silhouettes, that during a hundred years were exported by thousands into Italy, and contributed to enrich the Athens of Solon and of Pisistratus. Here all is new. The two themes of the decoration, the exploit of Hercules and that of Perseus, are borrowed from mythology. The black glaze has a lustre that the potters of the Dipylon knew not how to give it. They knew the use of the engraved line, while the painter here uses the graver with decision to model the interiors of his figures. Red retouches are frankly placed and diversify the appearance of the whole. With themes of the same kind is found the use of the same procedures, and an entirely similar fabrication in two other vases, that we have compared with this amphora, the cup of Egina and the amphora of Piraeus. The explanatory legends appeared with the amphora of Nettos and the cup of Egina.[3]

Note 2.p.325. Histoire de l'Art. Vol. X. Figs. 63-65.

Note 3.p.325. The same. Figs. 66-71. Among the fragments on the Acropolis that Gräf connects with this series is one (368 a Pl. XIII) on which he reads the name of Antenor.

Was it not under the influence of the Chalcidian ceramics that was produced this first start of Attic ceramics with black figures? I should freely believe it. What primarily renders this conjecture admissible is the fact, that Chalcis much preceded Athens in the ways of industry and international commerce. From the 8 th century, a rival of Corinth, it planted numerous and prosperous colonies not only on the north shores of the Egean sea, but also in Sicily and in Italy. Its ships frequentle the ports of Ionia; they placed their well tempered swords and all the objects of luxury, that the founders, smiths, and Chalcidian c chasers excelled in making from copper of Eubea, which they alloyed with tin;[1] but they found also much to take and to imitate in that Ionia, which had possessed all initiatives. It is t the Ionian ceramics that seems to us to have especially inspired the potters of Chalcis; we have found among them the frequent use of motives clear to the Ionian ceramist. Such are the cocks facing each other, the interlacings of serpents or of palmatiums,

the lotus flowers that float in the field, borne by long sinuous stems.[2] Elsewhere in the complex drawing of certain monsters, we have believed that we recognized borrowings made from Corinthian painters.[3] Whatever part it is proper to make in the composite work by contributions from these two sources, we should incline to think that the workshops of Chalcis were in advance of those of Athens. When the latter only produced anepigraphic vases, such as those of Phaleron and of Vourva, where the decoration only comprises commonplace images, that amuse the eyes with nothing to say to the intelligence, perhaps the Eubean potters already exported to that Italy, the route to which they k knew long, the amphoras and hydrias that have been found in the Etruscan cemeteries, beautiful vases of very careful execution, on which writing intervenes everywhere to explain to the spectator the meaning of the scene, which the painter has taken from the rich treasure of the national myths.

Note 1.p.326. Histoire de l'Art. Vol. X. p.3-4.

Note 2.p.326. The same. p. 16-17, 19-20; Figs. 8, 10; Vignette of Chapter XXII.

Note 3.p.326. The same. Fig. 11.

In this hypothesis it is necessary to explain otherwise than ordinarily done the resemblances, that are frequently mentioned between Attic and those in which are recognized the products of Eubean manufacture. The potters of Chalcis did not have to take lessons from those of Athens. On the contrary, these would be those, whose examples would have aided their neighbors to make a decisive step in the good path. Until the time of Pisistratus and that of Solon, the Athenians had been delayed and behind in Greece. Surrounded by a girdle of mountains, located at the middle of a plain that did not open on the sea by a port well protected from the winds, Athens led a sedentary and obscure life. Just as it had neither competed in the rich flowering of epic poetry nor in the first flight of lyric poetry, it had been for nothing in the progress of those trades, like those of workers in metal, modelers and decoraters of clay, made supple and disciplined in a way the materials, that were later wrought by the major arts. However, it was necessary to follow even afar the forward movement, which in the domain of form as in that of letters, pushed the Greek people to seek forms that would be the clearest and most brilliant expression of its beliefs, feelings

and ideas. Thus the Attic ceramist was weary of demanding from linear ornament alone the elements of the decoration of his vases, that he had undertaken to give to the image of men and of animals proportions and amplitudes that better recalled nature and life, than to make the figures of the vases of the Dipylon, elongated and thinned even to deformity; but that the so-called vases of Phalerum and of Vourva, he was still very far from the right in the correction of drawing, and his repertory was one of extreme poverty; it lacked interest.

From the time of the Dipylon, the potter of Athens was a skilful workman; but to become an artist, he needed models and suggestions that could only be supplied to him by foreign masters. He found these suggestive models very near him in the works of the potters of Chalcis. By the barks that coasted in the calm waters of Euripus, and that were aided by the Etesian winds to double cape Sunion in good weather, the vases of Eretria and of Chalcis came without risk to the beach of Phalerum, or indeed they were brought to Athens by the easy mountain paths that extended between Pentelicus and Parnessus.

These relations with the two fabrications of Chalcis and of Eretria in which Chalcis had played the part of instigator and inspirer of progress, we believe their traces can be found, both in the painting of vases and in the alphabet of the inscriptions read thereon. For example, here is one of the vases representing the best work and taste of the ceramists of Athens in the period, which precedes that of the vases which we have called Attic-Corinthian. This is an amphora found at Pireaus.[1] Now there is an incontestable resemblance between this amphora and the C Chalcidian types.[2] Same form, a curve that is no longer that of the amphora of Hymettus [3] or that of Vourva,[4] but which is better balanced, that has more nobility and still a little heaviness. Same wide and flat ears. Same general plan of the decoration. On the body is a single painting that occupies the entire surface, as on the Eubean amphora of Hercules and Geryon. On t the neck is a motive that the Chalcidian ornamentatist perhaps borrowed from Ionian ceramics, but for which in any case it had a marked preference, the cock proudly erect among scrolls of palmatiums or of serpents.[5] Finally, what is not less significant, in what remains there of linear ornaments serving to enclose the figures, there is noted near the bottom and near the

lip of the vase, those oblique zigzags, that are one of the signs by which ceramographs believe themselves able to recognize the Chalcidian vases.[6]

Note 1.p.328. Histoire de l'Art. X. Fig. 70.

Note 2.p.328. The same. Figs. 1, 2.

Note 3.p.328. The same. Fig. 52.

Note 4. The same. Fig. 64.

Note 5.p.328. The same. Figs. 8, 10.

Note 6.p.328. The same. Figs. 1, 14, 70.

Here are no legends, but we find them on another vase which we have regarded as nearly contemporaneous with the amphora of Pireaus, on the so-called amphora of Nettos.[7] By its curvature and the general plan of its decoration, this does not fail to recall the Chalcidian amphoras. In the two paintings that decorate it, the drawing has that slightly hard energy and that correctness of lively and even violent movement, that we have mentioned in the paintings of the beautiful amphora of Hercules and Geryon;[8] but here the ornamentation is of a richness not f found on the vases that we have chosen as the best representatives of the taste of the Eubean potters. On the other hand, as it is noted, the Attic painter employs here one of the types of letters that characterize the Chalcadian alphabet. In the inscription engraved in a vase of the Dipylon (Fig. 199), the lambda has a form which tends to that later caused to prevail everywhere in Greece the final adoption of the Ionian alphabet. On the contrary, on the amphora of Nettos we have in the name of Hercules the Chalcidian letter, from which will come by the intermediary of Cumes the L of the Italic alphabets. This substitution of one form for another, is there not reason to explain as inclining as done by the two learned epigraphists who first noted it? [1] When the potters of Ceramicos decided to imitate t the models that they asked from the masters of Chalcis, what t they borrowed from these vases was not only the principal arrangement of the decoration, a new series of themes and a new style of drawing. Also they copied the inscriptions. In attempting to trace these legends, the Attic potter had been induced to transcribe as presented to him by the model, one of the letters most frequently appearing there. Once taken, the habit had persisted. This is the open lambda that is found on one of the vases with

[illegible]
[illegible]
same partial modification of Attic writing, there was another
[illegible]
[illegible]
the growing industry of Athens.

Note 7.p.528. *Histoire de l'Art. vol. X. Figs. 68-85.*

[illegible]

[illegible]
[illegible]

To the closing 7 th century in its 30 or 20 last years, we
[illegible]
to be foreseen a change of taste and of programme, which one
will not have to await long, yet does not carry the living imp-
[illegible]
[illegible]
[illegible]
recent vases of the series are certainly those on which the fig-
[illegible]
allege these legends for refusing to carry as far back as we do
the time at which were made those pieces. From 621 men were fam-
[illegible]
[illegible]
[illegible]
[illegible]
ing with the point of the brush some letters on clay.

[illegible]
[illegible]
quoted by Plutarch (Solon, XXV), speaks of axones in which are
read the laws of Draco as well as the laws of Solon. See Josep-
us. Contra Apion III, 4.

[illegible]
an art sensibly more advanced than that of the amphora of Nettos.
Between these two vases should be inserted intermediaries that
are lacking to us, so that there may be no voids in the series.
[illegible]
finds come to fill this gap, here is what it is proper to under-
stand and to place in the first. Between the hour when with vas-
ses such as the amphora of Nettos, the Athenian potters show
[illegible]

black figures of the 6 th century, and still on the vases with red figures of the severe style of the following century. In this partial modification of Attic writing, there was another indication, a clear indication of action that the industry of the rich and powerful Chalcis must exert at a certain time on the growing industry of Athens.

Note 7.p.328. Histoire de l"Art. Vol. X. Figs. 63-65.

Note 8.p.328. The same. p. 11-12.

Note 1.p.329. Kirchhoff. Athen. Mitt. Vol. VI. p.108. Kretschmer. Die griechischen Vaseninschriften. p.110.

To the closing 7 th century in its 30 or 20 last years, we attribute those so-called protoattic wases, that while allowing to be foreseen a change of taste and of programme, which one will not have to await long, yet does not carry the living impression of this geometric style to the empire, from whose power the Athenian ceramist only escaped by an effort, which did not succeed without many relapses and momentary recoils. The most recent vases of the series are certainly those on which the figures are accompanied by inscriptions; but it would be wrong to allege these legends for refusing to carry as far back as we do the time at which were made those pieces. From 621 men were familiar at Athens with the use of writing, for the laws of Draco, from the day of their promulgation, were inscribed on cylinders called kyrtheis or azones.[2] To engrave those long texts in the hardness of wood was however a very different affair from tracing with the point of the brush some letters on clay.

Note 2.p.329. Aristotle affirms that the legislation of Draco is the first put into writing.(Greek). The comic poet Cratinos quoted by Plutarch (Solon, XXV), speaks of azones in which are read the laws of Draco as well as the laws of Solon. See Josephus. Contra Apion III, 4.

The chateral of Ergotimos and Klitias gives the impression of an art sensibly more advanced than that of the amphora of Nettos. Between these two vases should be inserted intermediaries that are lacking to us, so that there may be no voids in the series. It is of little importance however. In waiting till some happy finds come to fill this gap, here is what it is proper to understand and to place in the light. Between the hour when with vases such as the amphora of Nettos, the Athenian potters showed themselves as decided to break the last bonds, which attached

them to the old routines, and that when with vases of the type of that decorated by Klitias, they made proof of a mastery, which soon ensures them the privilege of being the favorites of a rich foreign patronage, between these two moments that correspond to two distinct phases of their well regulated activity, a great change was produced.

Athenian fabrication has not yet conquered complete independence. As in the time of the protoattic vases, it still seeks o outside examples and advice; but it no longer asks them from t the same masters. They no longer imitate the amphoras of Chalcis. In the imitation of Corinthian fabrication, it appeared to have a marked predilection for the crateras with or without feet, w whose width imposed on the decorator the division of the field into several parallel zones, each of which has its painting that extends entirely around the spacious vessel.[1] The idea of this arrangement was suggested to the potter by the form itself of the cratera; but once that he had acquired the habit, he even applied it to the amphora. The Attic arrangement of hydrias which seem to be contemporaneous with these crateras all has zones with superposed paintings, and there are some where these zones are three or four in number.[2] These vases, crateras, amphoras and hydrias, are those which we have called Attic-Corinthian. This term seems to us justified by the comparative study of the monuments. It does not seem doubtful to us indeed, that the arrangement characterizing the vases in question may have been b borrowed by the potters of Athens from the great crateras on which the ceramic painter of Corinth compared on the same vase several different episodes and epic actions, and gave to the plastic transcript of these tales much more amplitude, than the Ionian and Chalcidian painters could do, who to treat the same themes and place in view all these heroic adventures, had at their disposal only the much reduced fields of the amphora and of the cup.

Note 1.p.330. Histoire de l'Art. Vol. X. Pl.II, Figs.81-86,93.
Note 2.p.330. The same. Figs.72-74,77,89,90.

According to all appearance, it was under the brilliant reigns of Cypselos and of Periander that the Corinthian ceramist, associating himself with the spirit which those princes had impressed on the life of the city, produced vases that are the least

imperfect of his workers we have stated how this potter, when he undertook to treat more complex themes than those which satisfied his predecessors, must have the aid of the model offered him by this coffer of Cypselos, which was certainly hailed as one of the masterpieces of contemporaneous sculpture. It was in the vicinity of the year 600 that the coffer ordered by Periander was dedicated at Olympia.

There was necessary a certain time for the new Corinthian ceramics, that the complexity and the variety of its mythological paintings, to be appreciated at Athens and to find imitators there. In these conditions it would be to the 20 or 30 first y years of the 6 th century that we should attribute the Attic-Corinthian vase. One could then accept the approximate date of 580 proposed for the most important of these vases, the cratera of Ergotimos and Klitias.[1] Among all the pieces of which this series is composed, there is none that justifies as well as this cratera the hypothesis of the enfluence that the coffer of Cypselos, or some other Peloponessian movement of the same kind, had exerted by the intermediary of Corinthian ceramics on the Attic ceramics of this period. By material and form, the work differs from that described by Pausanias, but with that exception, the general arrangement and the data of the decoration are all alike. On the coffer the sculptor had superposed five parallel bands. On the cratera these zones are six in number. We have indicated a Corinthian cratera whose paintings present such a sensible analogy to those that decorate the coffer, that one c could believe a direct imitation.[2] Nothing similar here. It is hardly that in two or three paintings on the cratera of Ergotimos appear the persons mentioned in the description of Pansanias. Theseus accompanied by Ariana and playing the lyre after his victory over the Minotaur, the pair of Thetis and Peleus, the Centaurs in combat with a Greek hero. There are also on both c chariot races on the occasion of funerary games; but the true resemblance is not in these meetings. It is in the method followed by the two artists even in the principle of the composition of the two entireties. Both the sculptor of Periander and t the Attic painter have taken their subjects as they fancied in the same repertory, that of the cyclic poetry, and to present them to the public, they distributed them in entirely similar

enclosures. Cypselos and Periander had impressed a vivid [illegible]
on the prosperity of Corinth, on its industry and export comme-
[illegible]
from the slightly somnolent life, that it had led until his ac-
[illegible]
established. In the arrangement of the paintings that decorate
the craters of Eurytimos and the amphoras which date from the
same time, one then has reason to take it as a faithful reflec-
[illegible]
amics.[1] Again the potters of Corinth and not those of Ionia, [illegible]
miserly in writing, that Kilchas has imitated in the effort [illegible]
to facilitate for some future purchaser, some Tuscan Lucumo [illegible]
[illegible]
ornamenting his vase. If he did not place there, like the sculp-
[illegible]
atory legends. There are found 22 names inscribed near the per-
[illegible]
[illegible]
[illegible]

[illegible]
the year 570 as the date generally adopted for the François [illegible]
[illegible]
[illegible]
have represented, reproduced two of the scenes that decorate [illegible]
[illegible]
coffer of Cypselos, the departure of Amphiaraos and the funer-
[illegible]

The troubles are known that followed the death of Periander.
The industry and commerce of Corinth could not fail to suffer.
[illegible]
men of the first order, Solon and Pisistratus, there manifes-
[illegible]
ion were slowly accumulated in Attica, that sort of perinsula
which the continent projected into the full Archipelago. The [illegible]
[illegible]
the rest of Hellas had spared Attica, which had imposed on [illegible]
[illegible]
of immigrants as into a safe shelter, taken from various fami-
lies of the Hellenic race, but particularly of the Ionian fami-

enclosures. Cypselos and Periander had impressed a vivid impulse on the prosperity of Corinth, on its industry and export commerce nearly a century before Pisistratus came to arouse Athens f from the slightly somnolent life, that it had led until his accession. The rights of priority of the arts of Corinth are well established. In the arrangement of the paintings that decorate the cratera of Ergotimos and the amphoras which date from the same time, one then has reason to take it as a faithful reflection of the taste and style of the most advanced Corinthian ceramics.[1] Again the potters of Corinth and not those of Ionia, so miserly in writing, that Klitias has imitated in the effort made to facilitate for some future purchaser, some Tuscan lucuman interested in Hellenism, the knowledge of the different paintings ornamenting his vase. If he did not place there, like the sculptor of the coffer, entire hexameters, he lavished there explanatory legends. There are found 28 names inscribed near the persons and also many objects that concur in the representation. I imagine that in a workshop of that importance, there must be a scribe, a calligraph charged with that need.

Note 1.p.331. Pottier (Catalogue, p. 619) speaks of "about t the year 570 as the date generally adopted for the Francoisvase."

Note 2.p.331. Histoire de l'Art. Vol. IX,p.638,Figs. 349-353.

Note 1.p.332. One of the Attic-Corinthian amphoras that we have represented, reproduced two of the scenes that decorate t the Corinthian cratera, which we believe was inspired by the coffer of Cypselos, the departure of Amphiaraos and the funerary games. (Histoire de l'Art. Vol. X. Figs. 78, 79).

The troubles are known that followed the death of Periander. The industry and commerce of Corinth could not fail to suffer. Now this was just the time, when under the impulse given by two men of the first order, Solon and Pisistratus, there manifested themselves and passed into action the reserves of strength, which were slowly accumulated in Attica, that sort of peninsula which the continent projected into the full Archipelago, The invasions of the tribes of the North, when they had overthrown t the rest od Hellas had spared Attica, which had imposed on them a deviation; but their invasions there had pushed there groups of immigrants as into a safe shelter, taken from various families of the Hellenic race, but particularly of the Ionian family.

[illegible] nas only on the sea, the inhabitants of Attica were attached to a soil, which without being truly ungrateful, required patient and obstinate labor from the cultivator. At first divided [illegible] had ended by giving themselves a capital, Athens, which commanded the largest and most fertile of the plains of the country. Athens thus became the religious, social and political centre of a State, which had over most of the Greek States the advantage of [illegible] puted the ownership of the fat country of Boeotia. On the other hand, Sicyon, Megara and Corinth possessed outside their walls but very limited suburbs.

[illegible]

little wars and of compromises, the honor of which was referred by the legend to the fabulous Theseus. It had taken two or three centuries to consolidate itself by the work of kings, [illegible] al archons. Thus was created a State with nearly the same area [illegible] the valley of the Eurotas, the bulk of the people were composed of serfs, born enemies of their [illegible] masters, while in Attica the wise measures taken by a legislator like Solon sufficed to [illegible] poor, to unite them into a single body of citizens, all equally [illegible] born duties and rights that were recognized by them. Solon thus prepared the formation of a democracy, whose strength was [illegible] at a trade and in business honored by opinion, which the laws favored and encouraged among Athenians, more than it ever did in [illegible]

[illegible]

Entrenched behind a girdle of mountains in a territory, that by the plains of Marathon, of Eleusis and of Athens, it had openings only on the sea, the inhabitatants of Attica were attached to a soil, which without being truly ungrateful, required patient and obstinate labor from the cultivator. At first divided into several cantons almost independent of each other, these had ended by giving themselves a capital, Athens, which commanded the largest and most fertile of the plains of the country. Athens thus became the religious, social and political centre of a State, which had over most of the Greek States the advantage of being better united and of occupying a larger extent. Very near Attica and behind Parnassus, several rival cities disputed the ownership of the fat country of Beotia. On the other hand, Sicyon, Megara and Corinth possessed outside their walls but very limited suburbs.

Note 1.p.332. One of the Attic-Corinthian amphoras that we h have given, reproduced two scenes that decorated the Corinthian cratera, which we have believed was inspired by the coffer of Cypselos, the departure of Amphiaraos and the funerary games. (Histoire de l'Art. Vol. X. Figs. 78, 79).

The unity of the Attic people had been founded by a series of little wars and of compromises, the honor of which was referred by the lengend to the fabulous Theseus. It had taken two or three centuries to consolidate itself by the work of kings, then of archons for life, and of decennial archons, finally by annual archons. Thus was created a State with nearly the same area as Laconia, which was also the domain of a single city; but in the valley of the Eurotas, the bulk of the people were composed of serfs, born enemies of their Dorian masters, while in Attica the wise measures taken by a legislator like Solon sufficed to lessen the violence of the eternal quarrel of the rich and the poor, to unite them into a single body of citizens, all equally interested in the destinies of a country toward which all had born duties and rights that were recognized by them. Solon had thus prepared the formation of a democracy, whose strength was in a middle class, that enriched the city by its labor, by work at a trade and in business honored by opinion, which the laws favored and encouraged among Athenians, more than it ever did in any other State of Greece.

To be fruitful, to lead to ease those that practised it, the

[illegible] spread the superfluity of its products, that could not be consumed locally. Solon relieved the condition of the peasant by the [illegible] to develop the culture of the olive. By the reform of the currency, [illegible] and tetradrachms instruments of exchange, that would [illegible] cy of their weight and the purity of their metal. In his youth, Solon had done the work of a ship captain and merchant on a vessel [illegible] sea. Thus he had seen much. It was understood that he was occupied in removing Athens from the isolation in which she had [illegible] viously lived, to open to her ways on the sea and the markets, [illegible] his fellow citizens, was the unexpected initiative taken by him [illegible] passionate elegy that restored to the Athenians, depressed by several successive checks, the courage to reconquer from the Megarians an island, when such was the power of the enemy, [illegible]

For the same purpose and in the same thought of the future, Solon had decided Athens to mingle for the first time in affairs, that must be regulated beyond the frontiers of Attica. He [illegible] free from all subjection this spiritual power, which had its [illegible]

It was thu under the auspices of Athens and those of Sicyon was opened at Delphi in 586 the new series of Pythiads, those festivals celebrated every four years in honor of Apollo. The edifices and the trophies that Athens will erect on the terrace [illegible] had remained the relations inaugurated by Solon between Athens and Delphi. By the reconquest of Salamis, then by a bold intervention in the movements and quarrels of the other States —

labor on the ground like that in the art trades, needed to place abroad the superfluity of its products, that could not be consumed locally. Solon relieved the condition of the peasant by the reduction of the mortgage debts. He had decreed laws intended to develop the culture of the olive. By the reform of the currency, he had facilitated transactions, he had made the drachma and tetradracnma instruments of exchange, that would soon be appreciated at all places on the Mediterranean, by the constancy of their weight and the purity of their metal. In his youth, Solon had done the work of a ship captain and merchant on a vessel that belonged to him, and which he had sailed in the Egean sea. Thus he had seen much. It was understood that he was occupied in removing Athens from the isolation in which she had previously lived, to open to her ways on the sea and the markets, to which the sea gave access. His entrance into public life, the first act by which he attracted to himself the attention of his fellow citizens, was the unexpected initiative taken by him in the affair of Salamis; it was the splendid stroke of that p passionate elegy that restored to the Athenians, depressed by several successive checks, the courage to reconquer from the Megarans an island, when such was the power of the enemy, they barred both the harbors of Phalerum and of Eleusis, closed them to the going or return of barks for fishing or commerce.

For the same purpose and in the same thought of the future, Solon had decided Athens to mingle for the first time in affairs, that must be regulated beyond the frontiers of Attica. He had brought it into alliance with the pompous tyrant of Sicyon, Clisthenes, and with the Scopades of Thessaly, to interpose in Phocis between the Crisseans and Delphians, to restore the oracle of Delphi its seriously compromised independence, thus to free from all subjection this spiritual power, which had its part to play in the later life of the Greek world.

It was thu under the auspices of Athens and those of Sicyon was opened at Delphi in 586 the new series of Pythiads, those festivals celebrated every four years in honor of Apollo. The edifices and the trophies that Athens will erect on the morrow of the Median wars in the sacred precinct, will show how close had remained the relations inaugurated by Solon between Athens and Delphi. By the reconquest of Salamis, then bya bold intervention in the movements and quarrels of the other States of

[illegible]

crets of the trade, so that when they were no longer alarmed by the difficulties of the technics, they could develop their native originality and surpass there the masters, of whom they had [illegible]

[illegible] tury during which the open and resolute mind of Solon will preside over the first awakening of Attic genius. It was then that was train founded that school of ceramists of Athens, whose pa- [illegible] ion of the work of the celebrated painters, that the admiration [illegible] of stationary. In the vases then produced by the workshops of Ceramicos, the decoration by its colorings and especially by its [illegible]

The impulse was given. Progress was rapid. Soon the Attic potters perceived that they had an advantage in not multiplying the figures, as they had done on the craters of Ergotimos are [illegible] They took the method of placing on each vase but a small number of figures, engaged in an action, whose meaning was also indicated by the attitudes and attributes of persons, and could also be cleared by legends which gave them their names. The figures rose on a light ground, arranged for that effect in the brilliant black of the coating, a field that was limited to an enclosure of rings or frets, leaves, flowers or palmettes. [illegible] frescos, which on the walls of temples or porticos, are [illegible] mouldings or bands of color. These paintings on [illegible]

central Greece, Solon had enlarged the horizon of the chiefs of this democracy, which his institutions had commenced to organize. All those employed in serving the city by their industrious labor and had talent were thus invited to look outside, to seek among foreigners models that would aid them to surprise the secrets of the trade, so that when they were no longer stopped by the difficulties of the technics, they could develop their native originality and surpass there the masters, of whom they had first been the docile and earnest pupils.

Thus these are the years that count in the history of the art that interests us, and these first twenty years of the 6 th century during which the open and resolute mind of Solon will preside over the first awakening of Attic genius. It was then that was truln founded that school of ceramists of Athens, whose paintings on clay have preserved to us the most faithful reflection of the work of the celebrated painters, that the admiration of the ancients equaled to the most illustrious representatives of statuary. In the vases then produced by the workshops of Ceramicos, the decoration by its colorings and especially by its general arrangement, betrayed, it is true, the imitation of Corinthian types; but already by the choice of subjects and by the firmness of drawing, one sees announced there a feeling for the living form and beauty of movement, which the artisan of Corinth never possessed to the same degree.

The impulse was given. Progress was rapid. Soon the Athenian potters perceived that they had an advantage in not multiplying the figures, as they had done on the cratera of Ergotimos and other vases of the same style in the Corinthian manner. They renounced this for what might be termed the dispersed order. They took the method of placing on each vase but a small number of figures, engaged in an action, whose meaning was already indicated by the attitudes and attributes of persons, and would also be cleared by legends which gave them their names. Those figures rose on a light ground, arranged for that effect in the brilliant black of the coating, a field that was limited to an enclosure of rings or frets, leaves, flowers or palmatiums. Thus one has true paintings, whose appearance recalls that of the f frescos, which on the walls of temples or porticos, are enclosed between mouldings or bands of color. These paintings on which the painter had concentrated his efforts, offered more interest

to the spectator than files of persons running after each other. They had more chance to attract and to fix the attention. This is what we have termed decoration in metope, that was practised by Amasis and Exekias, to name here only the most fruitful of those master potters.

What proves that the vases of this style are later than those named Attic-Corinthian, is not only this better understanding of the composition and progress of design, which without being yet freed from all archaic conventions, had become more free and had assumed more emphasis. This is also the character of t the alphabet used by the painter to write his legends. There are seen the most ancient forms giving place to more recent shapes. To convince one's self, it suffices to make a comparison of two letters that are especially significant in this respect, the eta and the theta. For the first it is always the primitive form that Klitias employs, which is called the closed eta.[1] For the theat, Klitias most frequently employs the form destined to prevail, the circle with a central point, and also sometimes t the earlier form, the circle barred by a cross.[2] With Amasis is also sometimes found the closed eta and the barred theta;[3] but Exekias has these two letters in the forms that they then tend to take, and which they will always retain.[4] The alphabet of t the workshop of Exekias is then of more modern appearance than that of the workshop of Amasis, which does not fail to confirm a conjecture suggested to us by a comparison of the style of t the two masters.[5] Exekias was later than Amasis by some years. Between them was perhaps the interval of a generation. As for Nicosthenes, he always writes this name with the pointed theta, which we read on so many vases; but one can almost dispense with making this remark. It has sufficed to study the work of Nicosthenes, so varied and so curious, to set it in its place on a sort of frontier between the painters that inaugurate a new system of decoration, and those who have made of the black figure the use which we know.

Note 1.p.336. Histoire de l'Art. Vol. X. Figs. 95, 97, 99,100,104

Note 2.p.336. See in Furtwängler, griechische Vasenmalerei, Vol. I, Pl. XIII, the lower band which represents the dance of the captives rescued from the Labyrinth. In the name of Theseus is a theta with a central point, while in the name of Eurysthenes, this same letter has a cross bar.

[illegible]

[illegible]

[illegible]

Wiener Vorlegeblätter. 1888. Pl. VI, in the names of Penthesilea [illegible]

[illegible]

[illegible]

[illegible]

erected about 520. (C. I. Att. IV, 1, No. 372 e). It is seen [illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

are those of Pisistratus. The work of the latter, by the quali-

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

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in the excavations of the Acropolis places on of their contempo-

[illegible]

tenor, known to us by literary tradition. Thus it furnishes us

in this history with one point of reference that has its impor[illegible]

[illegible]

ght to be found the base of the most beautiful of the female

[illegible]

[illegible]

[illegible]

In this Antenor, men have not hesitated to recognize the sculp-

[illegible]

[illegible]

after 510 Antenor enjoyed at Athens a reputation sufficiently

[illegible]

cent of gratitude to the heros, its liberators, it is right to

suppose that before that date, he had produced and signed at

Athens many works, which gave him the honor of that choice. [illegible]

Note 3.p.336. Histoire de l'Art. Vol. X. figs. 116, 118.

Note 4.p.336. The same. Fig 124 for the eta. For the theta, Wiener Vorlegeblättar. 1888. Pl. VI, in the names of Penthesilea and Athena. The barred theta maintains itself longer in use than the closed theta. It is found also on the altar consecrated by Pisistratos the younger, a son of Hippias, that must have been erected about 520. (C. I. Att. IV, 1, No. 372 e). It is even f found by a rare exception on a vase with red figures signed by Euthemides (Klein. Vasen mit Meistersignaturen, p. 194).

Note 5.p.336. Histoire de l'Art. Vol. X. p. 195.

These masters of the black figure have seemed to us to be divided in groups. There is that of the artists inspired by the examples of Corinth, and that of their successors who with the decoration in metope created an original ceramics, the true attic ceramiss. The first are contemporaries of Solon, the second are those of pisistratus. The work of the latter, by the qualities of composition and execution that we have mentioned there show the influence of models that the major arts, mural painting and statuary offered then to ceramists under the influence of a prince, that applied himself to transform and embellish the city. Of Amasis and of Exakias, neither the ancient writers nor the lapidary texts say a word to us; but an inscription found in the excavations of the Acropolis places on of their contamporaries and rivals, Nearchos, in connection with a sculptor Antenor, known to us by literary tradition. Thus it furnishes us in this history with one point of reference that has its importance

This inscription is read on a slab of marble in which is thought to be found the base of the most beautiful of the female statues that have issued from these trenches.[1] Here is the translation:- "Nearchos the potter has consecrated to Athena as firstfruits of his works; Antenor, son of Eumares, made the statue."[2] In this Antenor, men hawe not hesitated to recognize the sculptor, who after the expulsion of Hippias, cast in bronze the two statues of the tyrannicides Harmodion and Aristogiton.[3] If soon after 510 Antenor enjoyed at Athens a reputation sufficiently well established, that the city charged itself with paying its debt of gratitude to the heros, its liberators, it is right to suppose that before that date, he had produced and signed at Athens many works, which gave him the honor of that choice. In

[illegible] years earlier. [illegible] or 480, the [illegible] of Nearchos was in full prosperity under the reign of the two Peisistratides. His activity was certainly prolonged until the end of the century and perhaps later. This is proved by the cups signed by this Ergoteles and this Tleson, who [illegible] been collected nearly forty. Now like their father, Tleson and Ergoteles only painted the black figure. It is then demonstrated [illegible] lost nothing of their vogue, and that they still easily found purchasers in the markets of Italy.

Note 1.p.387. *Histoire de l'Art. Vol. VII, Pl. II.*

[illegible] of Nearchos found on the Acropolis, see *Histoire de l'Art. Vol. X. p. 199-202, Fig. 130.*

[illegible]

Yet in spite of the attachment still retained to that technique by the force of habit, by an entire party of national and foreign patrons, taste had begun to change, even at the moment when this style produced its best works. In the workshops and the public, men vaguely suspected the defects inherent in the system [illegible] could not succeed in conquering them. We have found all the [illegible] by what tentatives made in different directions they had prepared the revolution, which must end by substituting the red figure for the black figure. One cannot be astonished that the latter died of its supreme effort and as if from its success itself. That is the law, as every form of poetry, every form of art, when it has attained its climax, has ended its useful role. That [illegible] not always reached with the same delay or in the same fashion. Where the imagination is fatigued, the primitive form survives [illegible] in repetitions; but elsewhere that the ego is overabundant, it is very quickly replaced by another form, which furnishes to a

Then one cannot wander much from the truth in placing ten or f fifteen years earlier, about ;M; or 520, the execution of the votive statues of which Nearchos paid the cost. The workshop of Nearchos was in full prosperity under the reign of the two Pisistratides. His activity was certainly prolonged until the end of the century and perhaps later. This is proved by the cups signed by this Ergotoles and this Tleson, who both did not fail to add to their names this mention:- "sons of Nearchos." The cups of Tleson were much sought for in Etruria, where have been collected nearly forty. Now like their father, Tleson and Ergoteles only painted the black figure. It is then demonstrated that on the eve of the Median wars, the vases of this style had lost nothing of their vogue, and that they still easily found purchasers in the markets of Italy.

Note 1.p.337. Histoire de l'Art. Vol. VII, Pl. II.

Note 2.p.337. C. I. Atta IV. 1, 373[91]. On the two signatures of Nearchos found on the Acropolis, see Histoire de l'Art. Vol. X. p. 199-202, Fig. 130.

Note 3.p.337. Pausanias. I. 8, 5. On these statues, see Histoire de l'Art. Vol. VII, p. 562-565.

Yet in spite of the attachment still retained to that technics, by the force of habit, by an entire party of national and foreign patrons, taste had begun to change, even at the moment when this style produced its best works. In the workshops and the p public, men vaguely suspected the defects inherent in the system and the fear that all the talent of the most skilful painters could not succeed in conquering them. We have found all the symptoms of that uneasiness. We have stated by what experimentr, by what tentatives made in different directions they had preluded the revolution, which must end by substituting the red figure for the black figure. One cannot be astonished that the latter died of its supreme effort and as if from its success itself. That is the law, as every form of poetry, every form of art, w when it has attained its climak, has ended its useful role. Thus when the flower has expanded, it fades and dies. This death is not always reached with the same delay or in the same fashion. Where the imagination is fatigued, the primitive form survives a long time by itself; it turns to routine and exhausts itself in repetitions; but elsewhere that the sap is overabundant, it is very quickly replaced by another form, which furnishes to a

[illegible] creations. Greek artists passed at [illegible] to the principle of paintings. Allowing paintings with black figures to vegetate there, painters with light figures rendered on a dark ground after a certain time, the only one practised by the best [illegible] artists. Being in the measure that it allowed the power of expression of the designer was inspired by the examples given in a century tending to perfection, by the masters of the major arts of classical painting and of sculpture.

As the [illegible] and circumstances by which are explained this inversion of the method, there can scarcely be two opinions; but what remained very obscure even in these recent times, was the date proper to assign to the appearance of the first light figures rendered on a black ground. [illegible] in making this date after the Median Wars.[1] One is inclined to think that the red figures had commenced to show themselves immediately after the year 490 beside black figures on the vases of Nicosthenes and of Amasis. [illegible] the severe style. It was between 470 and 450 that it is believed that [illegible], Brygos, [illegible] and [illegible].

[illegible] After 1836 an excavation was made at the southeast of the Parthenon by an archaeologist of [illegible] and of a very penetrating mind, L. Ross. Where the rock is abruptly conceals [illegible] edifice projected, it had been filled till it had reached the [illegible] a very deep trench, and like the very exact observer that he was, he has defined with much precision the nature of the materials that he found there.[2] Beneath the superficial and quite recent layer was a [illegible] figurines, pieces of [illegible] bits of vases. Traces left by fire were visible on much of this rubbish, with which were mingled charcoal and cinders. The [illegible] of edifices burned by the Persians in 480 and the offerings [illegible]. Some of the fragments of pottery were decorated by red figures on a

young and fruitful genius the materials of original creations. Those things passed at Athens in the Workshops of Ceramicos. Allowing painting with black figures to vegetate there, painting with light figures reserved on a dark ground after a certain time, the only one practised by the best endowed artists, which in the measure that it allowed the means of expression at its disposal was inspired by the examples given in a century hastening to perfection, by the masters of the major arts of historical painting and of statuary.

On the tendencies and circumstances by which are explained t this inversion of the method, there can scarcely be two opinonns; but what remained very obscure even in these recent times, was the date proper to assign to the appearance of the first light figures reserved on a black ground. Men are agreed in seeking this date after the Median Wars.[1] One is inclined to think that the red figures had commenced to show themselves immediately after the year 480 beside black figures on the vases of Nicosthenes and of Andokides. To these artists who practised both tecnnics, soon succeeded the masters of what is termed the severe style. It was between 470 and 450 that it is believed that there worked Epictetus, euphronios and Euthymides, Brygos, Douris and Hiero.

Yet we were informed more than three-fourths of a century since, that this chronological data was very subject to caution. After 1834 an excavation was made at the southeast of the Parthenon by an archaeologist of singular activity and of a very penetrating mind, L. Ross. Where the rock is abruptly concealed there, and to enlarge the terrace that should bear the grand edifice projected, it had been filled till it had reached the desired level. In this ifll, Ross opened a very deep trench, and like the very exact observer that he was, he has defined with much precision the nature of the materials that he found there.[2] Beneath the superficial and quite recent layer was a bed of marble fragments, clay figurines, pieces of bronze and bits of vases. Traces left by fire were visible on much of this rubbish, with which were mingled charcoal and cinders. The conclusion was imposed, that what formed this fill was the remains of edifices burned by the Persians in 480 and the offerings which the Acropolis contained at the time of the disaster. Some of the fragments of pottery were decorated by red figures on a

black ground. Ross particularly published a skyphos with the r representation of an owl and the fragment of a pinax inside which was represented a banquet scene. The drawing is in a beautiful style and does not lack suppleness.

Note 1.p.339. To this chronology, then generally accepted, R Rayet and Collignon still adhere in their Histoire de la ceramique grecque, published in 1888 (p. 158-160).

Note 2.p.339. Ross. Archäologische Aufsätze. Vol. I, p. 138-142, Pls. IX, XV.

Men refused to accept the evidence. They made an effort to assign to this deposit a more recent date. It was supposed that it had been formed during the works undertaken after the retreat of the Persians, by means of materials sought in the lower city to cast in the depression to be filled. To this hypothesis was a first objection. Access to the Acropolis by the ramp cut in the rock, which led there with several turns, was too inconvenient to lend itself to the carts which would have allowed carrying these materials in full loads, as we should do on our workyards.[1] On the other hand there are more difficulties, if one admits that the work of filling was executed by means of rubbish found on the plateau itself, everywhere piled in heaps. In 480 on the eve of the naval battle of Salamis, the Persians obtained possession of the Acropolis, massacreed its defenders, and Herodotus says that "they they pillaged the temple; they set fire to the citadel and reduced it to ashes."[2] What must have contributed much to feed the fire and to form a vast furnace at the south of the plateau, were the scaffolds erected for the construction of the first Parthenon, that of Clisthenes, of Aristides anf of Themistocles. There must have been at that point a mass of timbers. The following year before the battle of Platea, the Persians resumed and completed the work of devastation. This time also, flame lent its aid to the axe and the pick. On leaving Athens, Mardonius burned it. If there remained in places something of the walls, houses and temples, he had them thrown down, leaving only ruins behind him." [3]

Note 1.p.340. Beule. L'Acropole d'Athenes. 2 nd edit. p.44-45. There are still distinguished on the slope the grooves made in the living rock, so that on the stone polished by travel, the feet of the passers and of the beasts of burden or animals destined for sacrifice should not slip. The ascent was hard and

tiresome; the descent must have required much precaution.

Note 2.p.340. Herodotus. VIII, 53.

Note 3.p.340. The same. IX, 13.

Even after Ross' discovery, there was still some hesitation in the minds of archaeologists on the question of knowing when commenced the making of vases with red figures. Those adhering to the latest date were perhaps in the right, not to wish to change their judgment on the faith of a single excavation; but there appeared no more room for doubt after the excavations, t that from 1880 to 1888 uncovered to the rock the entire plateau of the Acropolis.[4] Then everywhere from the Propyleum to the Erectheum and all around the Parthenon, what was removed by the tools of the workmen was more or less deep acording as the surface of the rock was more or less distant from the existinm surface, the layer of rubbish which Ross had found south of the enclosure, carbonized wood, steles and bases with votive inspriptions, fragments of architecture and of sculpture in limestone and marble, statuettes of terra cotta, and by thousands the fragments of ordinary pottery and of painted vases. Many of these marbles, many of these figurines and of these clay fragments b bore the mark of fire that had swept them, of the smoke that h had blackened them, when its clouds had enveloped the edifices that fell, one after the other. Before evacuating Athens, the Persians had in a manner placed their signature on the ruins which they left behind them.[1]

Note 4.p.340. On these excavations and the conclusions that ceramographs have been authorixed to derive from their results, see particularly the summary report of B. Gräf. Ueber die allgemeine Ergebnisse der Vasenfunde von der Akropolis zu Athen. (Jahrb. 1893. Anzeiger. p. 13-19).

Note 1.p.341. This layer is what German archaeologists call the Persian rubbish.

When Cimon and after him, Pericles undertook to efface the traces of these ravages and to erect new temples, larger and more beautiful than those that had been destroyed, they must f first proceed to a general repairing of the terrace that served to support the structures. To obtain the series of plane terraces required by the projected buildings, they must remove the heaps formed in places by the accumulated materials and fill t the holes left between them at intervals; all this area must be

leveled.[2] What proves the care with which this labor was [illegible]
[illegible]
[illegible]
[illegible]

Note 2.p.641. On the method of execution of this leveling, see
?. Graf. p. 15.

Note 3. [illegible]

It [illegible] Ross was everywhere composed in the same manner and extended over the entire area of the Acropolis. Complete or mutilated, [illegible] to the 6th century by epigraphists, according to their contents [illegible] appear most recent can belong to the first years of the following century. As for the fragments of statues and reliefs [illegible] ave like Antenor, Critios and Nesiotes, who under the influence [illegible] decorate the edifices built by Pisistratus and his sons.[4]

Note 4. [illegible]

The origin of this layer and the date of its formation being [illegible] the same limit of time for the fragments of painted vases with which it abounds. All those fragments which appear to offer some interest have been laid aside in the course of the excavations. There was on the ground an enormous heap of fragments. [illegible] undertook to cull these remains. This work occupied them nearly [illegible] 46 cassettes, which they showed me in 1892 in the museum of the Acropolis. They showed me specimens of all makes that had succeeded each other in Greece since the highest antiquity, [illegible] attics; but of the temporary classification thus established, [illegible] quantity, fragments of vases with black figures in the style of

leveled.[2] What proves the care with which this labor was conducted is the group of 14 statues, the celebrated Cores, that have been discovered between the Erechtheum and the Parthenon, placed in a ditch that had been dug expressly to receive them.[3]

Note 2.p.341. On the method of execution of this leveling, see B. Graf. p. 15.

Note 3.p.341. Histoire de l'Art. Vol. VIII, p. 574.

It was thus demonstrated that the layer formerly described by Ross was everywhere composed in the same manner and extended o over the entire area of the Acropolis. Complete or mutilated, the inscriptions collected there are without dispute assigned to the 6 th century by epigraphists, according to their contents, orthography and the forms of their letters. Those texts which appear most recent can belong to the first years of the following century. As for the fragments of statues and reliefs that abound in the same deposit, it is where one recognizes the very ancient and almost formless attempts of a chisel, that after h having commenced its apprenticeship on wood, it continued it in working soft stone5 but there are also found the works of artists like Antenor, Critios and Nesiotes, who under the influence of Ionian masters first attempted in Attica to cut marble to d decorate the edifices built by Pisistratus and his sons.[4]

Note 4.p.341. Histoire de l'Art. Vol. VIII, p. 561, 562.

The origin of this layer and the date of its formation being thus fixed by the character of the epigraphic texts and of the figured monuments that it contains, one is compelled to stop at the same limit of time for the fragments of painted vases with which it abounds. All those fragments which appear to offer some interest have been laid aside in the course of the excavations. There was on the ground an enormous heap of fragments. When the excavations were completed, M.M.Wolters and B. Graf undertook to cull these remains. This work occupied them nearly two months. They distributed these fragments by classes in great baskets, which they showed me in 1892 in the museum of the Acropolis. They showed me specimens of all makes that had succeeded each other in Greece since the highest antiquity, local works and foreign works that had imported their products into Attica; but of the temporary classification thus established, we shall retain here but a single fact. There were in very great quantity,fragments of vases with black figures in the style of

[illegible]

[illegible]

[illegible]

years, that succeed the Median wars. The proportion with regar-

to the black figures according to one of the authors of the a-

proximate statistics then drawn up was one to three.[1]

[illegible]

[illegible]

Since then it has been possible to be more precise, [illegible]

to the careful and minute examination to which these fragmen-

have been subjected.[2] Many vases of this sort, especially [illegible]

and cups, have been entirely or partly restored. The most [illegible]

[illegible]

have shone[d], here the style of Euphronios, there that of [illegible]

elsewhere that of Douris or of Hiero. Euphronios is represen[ted]

there only by these remains of a vessel, which there is every

reason to believe issued from his workshop. Also by a base [illegible]

[illegible]

-ronios ceramus, the remains of a votive inscription that can

easily be restored. On this block of stone, Euphronios must have

consecrated to the goddess one of the most beautiful vases of

[illegible]

the name of Andokides, a predecessor of Euphronius, who on sev-

eral vases bearing his name had associated the red figure with

the black figure. Doubtless as painter, he signs a dedication

[illegible]

Note 2.p.342. Hartwig, to whom the study of Attic cups and

[illegible]

to John E. Graf for that recension. These ...

collect the materials of a publication, whose title we [illegible]

en on p. 58 of this volume, Note 1. The work of classif[illegible]

the choice to be made among these thousands of fragments, the

reproduction by photography of those according to present som[e]

[illegible]

our great regret, it was found that the two portfolios of [illegible]

[illegible]

[illegible]

[illegible]

[illegible]

teresting is that of Hichanas. Selected vase fragments from the

Amasis and of Exekias; but there are also seen, although in less number, fragments of vases with red figures, which pass for having made their appearance on the market in Athens only in the years, that succeed the Median wars. The proportion with regard to the black figures according to one of the authors of the approximate statistics then drawn up was one to three.[1]

Note 4.p.341. Histoire de l'Art. Vol. VIII. p.561-562.

Note 1.p.342. Graf. Arch. Anz. 1893. p. 16.

Since then it has been been possible to be more precise, due to the careful and minute examination to which these fragments have been subjected.[2] Many vases of this sort, especially plates and cups, have been entirely or partly restored. The most competent judges agree in recognizing in certain fragments which they have studied, here the style of Euphronios, there that of Brygos, elsewhere that of Douris or of Hiero. Euphronios is represented there only by these remains of a vessel, which there is every reason to believe issued from his workshop. Also by a base found in the same fill and on which are read these few letters, Euphronios cerameus, the remains of a votive inscription that can easily be restored. On this block of stone, Euphronios must have consecrated to the goddess one of the most beautiful vases of his fabrication.[1] On another base from the same source is found the name of Andokides, a predecessor of Euphronios, who on several vases bearing his name had associated the red figure with the black figure. Doubtless as painter, he signs a dedication made by the potter Mnesiades, otherwise unknown.(Greek).[2]

Note 2.p.342. Hartwig, to whom the study of Attic cups had g given an entirely special competency, came when Wolters retired, to join B. Graf for that recension. These archivists labored to collect the materials of a publication, whose title we have given on p. 88 of this volume, Note 1. The work of classification, the choice to be made among these thousands of fragments, the reproduction by photography of those appearing to present some interest, all that did not fail to require much time. Thus to our great regret, it was found that the two portfolios of the work that have appeared yet (Aug. 1912) contain only fragments of vases with black figures. For vases with red figures, whose fragments were gathered in the Persian rubbish, we have but partial notes, that anticipate the entire publication. The most interesting is that of Richards. Selected vase fragments from the

Acropolis of Athens (Jour.Hell.Studies. Vol. XIV. 2,3, p.186-197, 381-387, Pls. II, IV, X).

Note 1.p.343. C.I.Att. Vol. I. Supplement to b. 182, No. 312.

Note 2.p.343. C.I.Att. Supp. to No. 273[232]. The letters have forms more ancient than the inscription of Euphronios to judge of them by the execution of the sculpture, it is probably a maker of vases with red figures that must be recognized in the master potter, whom a relief, unfortunately very mutilated, represents as offering to Athena two cups as specimens of his art. Lechat regards this monument that he studied and reproduced as earlier than 480 by a few years. (La sculpture attique avant Phidias, p.366-368, Fig. 29). Of the name of the potter, there remain only the three last letters I O S, It is asked if the dedicator was not Euphronios.

When the Persians ravaged the Acropolis, painting with red f figures was then no longer at its beginning. After the hesitations of the first hour, those ceramic painters that claimed to make a work of art had renounced for this technics, that of their predecessors. They used the hero procedure for decorationg their vases. The proof is made. It is by the presence of fragments of vases with red figures in the layer of rubbish and by the inscriptions that class the makers of these vases among the donors, whose offerings were broken by the hammers of the invaders. Other indications come to confirm the value of this result so obtained.

The tumulus in which were buried the dead of Marathon must h have been erected soon after the battle.[3] Now there has been found with the vase with black figures a fragment of a cup with red figures.[4] There remains almost nothing of the interior, where seems to have been represented the ephebe and a nude infant; but there is reason to note the fret which serwed to enclose t that group. This motive is more complex than the simple fillet, which on the cups of Epictetos serves as a border. It is permissible to infer, that baout 490 the style of Epictetos was already surpassed in the workshops in which those cups were made.

Note 3.p.343. Histoire de l'Art. Vol. VIII, p. 84-87.

Note 4.p.343. Athen. Mitt. 1893. p.63, Pl. V, 2.

One can also seek in another order of facts, points of chronological reference. It is admitted that the epithet kalos added to the name of a man on a vase could be applied only to young

persons, and by their position, wealth or beauty, were in favor at Athens. We have thus chanced to discover among the favorites of [illegible] played a part in history. 1 [illegible] to refer to the celebrated son of Pisistratus, assassinated in 514, the vase which bears the name of Hipparchos. After the Median war, [illegible] ages, at least for a century. They are not found in the last [illegible] the inscriptions. [illegible] [illegible] no allusion to the [illegible] Leagros, so frequently mentioned on the vases of the group of Euphronios, [illegible] but an Athenian who died as strategos in 467? 2 If this is so, it was about the year 500 that he was an ephebe and prince of youth. Besides, does one not find an evident confirmation of t this [illegible] name,—that name Glaucon, son of Leagros, when we learn from Thucydides that a Glaucon, son of Leagros, commanded the Athenian vessels at the beginning of the Peloponnesian war? 3 [illegible] brother of the reformer Clisthenes, Megacles, Callias, chiefs of the aristocratic party, Epaktos who fought at Salamis, Hippocrates, strategos in 4[illegible]. [illegible] One comprehends all that is easy to say for the date of vases; [illegible] Callias and Hipparchos of the vases are not necessarily iden [illegible] vases and in the historical texts. But of what age was Leagros [illegible] say that the entire period for the vases bearing these two [illegible] is placed nearly between 520 and 570." 1

Note 1.p.644. On this subject see the article filled with i

persons, who by their position, wealth or beauty, were in favor at Athens. We have thus chanced to discover among the favorites of fashion some of the persons, who when arrived at maturith played a part in history.[1] As one not much tempted to refer to the celebrated son of Pisistratus, assassinated in 514, the vase which bears the name of Hipparchos. After the Median wars, the names of Hipparchus and Hippias were no longer borne at Athens, at least for a century. They are not found in the long lists of Attic citizens, that have been drawn up by the aid of t the inscriptions. Thisi names recalled memories odious to the Athenian democracy and had been interdicted. Does the cup of t the museum of Oxford on which is read the name of Miltiades make no allusion to the conqueror of Marathon? Leagros, so frequently mentioned on the vases of the group of Euphronios, was he not an Athenian who died as strateges in 467? [2] If this be so, it was about the year 500 that he was an ephebe and prince of youth. Besides, does one not find an evident confirmation of t this identity in the legends of other more recent vases, that name Glaucon, son of Leagros, when we learn from Thycydides that a Glaucon, son of Leagros, commanded the Athenian vessels at t the beginning of the Peloponessian war? [3] Glaucon could then h have been acclaimed as kalos about 470. Thus might be followed the track of many illustrious persons on the vases, Hippocrates, brother of the reformer Clisthenes, Megacles, Callias, chiefs of the aristocratic party, Panaitos who fought at Salamis, Hippodamas, stratege in 459. These assimilations are seductive. One comprehends all that is easy to say for the date of vases; but he cannot longer dissimulate the peril of these inferences. The same name was borne by different persons. The Megacles, C Callias and Hippomachos of the vases are not neceessarily those who figure in the tales of the historians. In brief, the most certain chronological reference is that furnished by the relation Leagros-Glaocon, because it abrees in the inscriptions on vases and in the historical texts. But of what age was Leagros when he died in 467? Of what age was his son when he commanded at Corcyra? We are reduced to conjectures. We are again led to say that the entire period for the vases bearing these two names is placed nearly between 520 and 570." [1]

Note 1.p.344. On this subject see the Article filled with in-

[illegible]

[illegible]

[illegible]

[illegible] p. 177-1221).

Note 2.p.344. Herodotus. IX, 71.

Note 3.p.344. Thucydides. I, 51.

Note 1.p.345. Pottier. Catalogue. p. 710-711. We do not [illegible]

[illegible]

[illegible] to Pottier, [illegible]

part of the booty carried from Greece by the troops of Xerxes.

[illegible]

[illegible]

er of several pieces, tha by the freedom of their style announ-

[illegible]

and Brygos. It seems to us difficult to admit that Sotades [illegible]

[illegible]

to Susa much later, either by some of the Greeks that various

circumstances led to the court of the Great King, or by one of

those persian envoys, who during the 5 th century had made [illegible]

[illegible]

in calling attention to new fragments of vases with black figu-

res, confesses that "the most recent materials of the Morgan

[illegible]

be gathered in great number the fragments of Greek vases in the

acropolis of Susa, the less will be sought their explanation in

[illegible]

lor le Vase. p. 503-504).

Whatever reserves are to be made concerning the part taken I

[illegible]

ts which they furnish tend to confirm the conclusion, that has

been suggested by the study of the contents of the layer of [illegible]

[illegible]

the 6 th century it is necessary to carry the invention of [illegible]

[illegible]

this method were due to Nicosthenes and Andokides and dates ab-

out 530 or 520. The rapid progress made by the decorators of t

the new school was facilitated by the examples that Cimon of C

[illegible]

There has been mentioned in the paintings by which they decora-

ted their vases the use and modes of presentation and of artisti

ingenious views and curious comparisons in which Studniczа, in the course of his studies of the history of Greek painting has treated this question:- Zur Zeitbestimmung der Vasenmalerei mit roten Figuren (Jahrb.1887. p. 137-168).

Note 2.p.344. Herodotus. IX, 75.

Note 3.p.344. Thucydides. I, 51.

Note 1.p.345. Pottier. Catalogue. p. 710-711. We do not decide to make use of the fragment of a vase collected at Susa by the Morgan mission, a fragment according to Pottier, that formed a part of the booty carried from Greece by the troops of Xerxes. (Compt.rend. de l'Acad. d. Inscr. 1902. p. 428; 1903, p.216). Pottier recognizes there the remains of a vase of Sotades, signer of several pieces, tha by the freedom of their style announce themselves as later than those signed by Euphronios, Douris and Brygos. It seems to us difficult to admit that Sotades also worked before the Median wars. This vase could have been taken to Susa much later, either by some of the Greeks that various circumstances led to the court of the Great King, or by one of those persian envoys, who during the 5 th century had made more than one occasion to visit Greece. Elsewhere Pottier himself, in calling attention to new fragments of vases with black figures, confesses that "the most recent materials of the Morgan missions are slightly modified." He says:- "the more that will be gathered in great number the fragments of Greek vases in the subsoil of Susa, the less will be sought their explanation in exceptional and accidental circumstances." (Florilegium. Melchior de Vogue. p. 505-506).

Whatever reserves are to be made concerning the part taken f from these legends, it no less remains established that the data which they furnish tend to confirm the conclusion, that has been suggestedby the study of the contents of the layer of rubbish left on the earth by the sack of the Acropolis. Indeed to the 6 th century is it nelessary to carry the invention of the procedure of the reserved red figure. The first applications of this method were due to Nicosthenes and Andokides and dated about 530 or 520. The rapid progress made by the decorators of t the new school was facilitated by the examples that Cimon of C Cleones then gave, perhaps in frescos executed at Athens itself. There has been mentioned in the paintings by which they decorated their vases the use and modes of presentation and of drawing,

which that master was the first to use in historical painting, [illegible] sons of Pisistratus. Euphronios had already been at work [illegible] rs of the 5 th century, and their activity like that of Euphronios, [illegible].[1]

Note [illegible] 156-158).

Note 1.p.343. These are the approximate dates proposed by [illegible] group of Epictetos in the time of Clisthenes and the active pe- [illegible]

When we attempt to assign dates thus, that are entirely arti- [illegible] as accessories that we have brought into the account the inscriptions, that these names of kaloi seemed to offer; but it is a different order of facts that must be required with more entire confidence, from those names inscribed on vases, that may or may [illegible] that two different vases which bear the same name of an ephebe must be contemporaneous by a few years.[2] "Consequently the signers of the painters that have inscribed on their vases the same [illegible] sms are precious. Tables have been drawn up in which are seen at a glance the groups of artists which belong to the same time, thus the name of Hipparchos unites Epictetos and Pamphaios; that of Leagros connects the others, Cachrylion, Oltos, Euxitheos and Euphronios. The names of Lykos and of Panaitios recall with Euphronios and Douris the names of Hippodamas, Douris and Hiero, [illegible]."[3] "In that way can also be distinguished different periods in the career [illegible] the most ancient of the works of Euphronios. Those on which [illegible] ty years later."[4]

which that master was the first to use in historical painting, according to Pliny.[2] Epictetos was contemporaneous with the sons of Pisistratus. Euphronious had already been at work since 510 and his rival Euthymedes must have closely followed him. Douris, Hiero and Brygos had begun to produce in the first years of the 5 th century, and their activity like that of Euphronios, was prolonged very long after the second Median war.[1]

Note 2.p.345. Studnicza. Kimon von Kleonai. (Jahrb. 1887. p. 156-158).

Note 1.p.346. These are the approximate dates proposed by Furtwängler.(Berl.Phil.Woch.1894. p. 109, 112). Klein places the group of Epictetos in the time of Clisthenes and the active period of Euphronios between 490 and 455. (Die griechischen Vasen mit Lieblingsinschriften, p. 27-30). These differences have but a secondary importance. Hartwig believes that Euphronios commenced to paint between 578 and 500 ((Joeurs d'osselets in Ecole de Rome. Melanges d'archaeologie et d'histoire. 1894.p.282).

When we attempt to assign dates thus, that are entirely approximate, to the ceramic painters of the severe style, it is only as accessories that we have brought into the account the indications, that these names of kaloi seemed to offer; but it is a different order of facts that must be required with more entire confidence, from those names inscribed on vases, that may or may not be of historical persons. One can scarcely refuse to admit that two different vases which bear the same name of an ephebe must be contemporaneous by a few years.[2] "Consequently the makers or the painters that have inscribed on their vases the same names of ephebes are likewise contemporaneous. These synchronisms are precious. Tables have been drawn up in which are seen at a glance the groups of artists which belong to the same time. Thus the name of Hipparchos unites Epictetos and Paidikos; that of Leagros connects the others, Cachrylion, Oltos, Euxithros and Euphronios. The names of Lykos and of Panaidos recall with Euphronios and Douris the names of Hippodamas, Douris and Hiero, t those of Megacles, Phintias and Euthymides, etc.." [3] "In that way can also be distinguished different periods in the career of the same artist. The vases that mention Leagros are among the most ancient of the works of Euphronios. Those on which appears Glaucon, son of Leagros, are necessarily twenty to thirty years later." [4]

The study of the writing of painters of vases leads to observations which tend to confirm the conclusions which we have reached in other ways. Thus on some vases with red figures are again found the old form of theta, ϑ, which was no longer in use in the 5 th century. In one of these cases, Euthymides also employs the ϑ.[1]

Note 1.p.347. Kretschmer. p. 115-118.

...different signs in the e and o, the short and the long vowels. This orthography was adopted by the city for public acts only ... It entered into current use at Athens much before the State ... to the second half of the 5 th century. On the most celebrated of the vases of this category, the hydria of Meidias, the ...

Note 1.p.347. ... Mitt. X, p. 359-379).

Note 4.p.347. On the date to be assigned to the vases of Meidias, ... this about the year 440. He believes it is certainly later than the Parthenon; he would date it from the last quarter of the ...

Not without causing some surprise are found examples of the same orthography on a small number of vases with black figures. There is another motive to be admitted, as we have done, that the ancient technics has prolonged its renaissance obscurely to an advanced year of the 5 th century.

It is important to insist on the date of the appearance of the new mode of painting, and to fix it as much as permitted ...

Note 2.p.346. This was established by Hartwig (Meisterschalen,p.8

Note 3.p.346. Klein. Die griechischen Vasen, etc. p. 25. Vasen mit Lieblingsinschriften. p. 15-19.

Note 4.p.346. Pottier. Catalogue. p. 711-712.

The study of the writing of painters of vases leads to observations which tend to confirm the conclusions which we have reached in other ways. Thus on some vases with red figures are again found the lod form of theta, ⊕, which was no longer in use in the 5 th century. In one of these signatures, Euthymides also employs the ⊕.[1]

Note 1.p.347. Kretschmer. p. 115-116.

On the other hand, on none of the vases of the so-called severe style appears the Ionian orthography, that distinguished by different signs in the e and o, the short and the long vovells.[M] This orthography was adopted by the city for public acts only in 403; but at appears much earlier in the epigraphic texts, l lapidary or others, which do not have an official character.[3] It entered into current use at Athens much before the State imposed it on its scribes. This is proved by the legends of the so-called vases of the free style, which are referred in bulk to the second half of the 5 th century. On the most celebrated of the vases of this category, the hydria of Meidias, the painter has employed the Ionian orthography for all his legends.[4]

Note 2.p.347. Kretschmer. p. 116.

Note 3.p.347. Köhler. Die attischen Grabsteinen, etc. (Athen-Mitt. X, p. 359-379).

Note 4.p.347. On the date to be assignedto the vases of Meidias, Furtwängler is not of the opinion of Graf, who would place this about the year 440. He believes it is certainly later than the Parthenon; he would date it from the last quarter of the 5 th century (Griechischen Vasenmalerei. Text. p. 36-39).

Not without causing some surprise are found examples of the same orthography on a small number of vases with black figures.[5] There is another motive to be admitted, as we have done, that the ancient technics has prolonged its resistance obscurely to an advanced year of the 5 th century.

Note 5.p.347. Kretschmer. p. 114.

It is important to insist on the date of the appearance of t the new mode of painting, and to fix it as much as permitted by the data of a different nature at our disposal. To place this

date given [illegible]
share no error that many historians have not failed to make, [illegible]
who see things rather confusedly from too far and too high. [illegible]
[illegible]
the struggles supported against the Persians, which in a [illegible]
created the Athenian soul, that from its previously [illegible]
[illegible]
liant flight made Athens in less than a half century the [illegible]
[illegible]
ain of letters and arts the mother of so many works in which
Greece fully realized its ideal of beauty, of moral and of phy-
sical beauty. Doubtless the joy of the victory after the dang-
ers of the [illegible] too, increased in these forces a new [illegible]
which made them overcome the last obstacles; but the [illegible]
[illegible]
little Greece a province of the vast Asian empire.

[illegible]
conferring rights on all inhabitants of Attica, he made from [illegible]
citizens of a country toward which for that moment they [illegible]
[illegible]
quarrel that did not directly interest it, but which divided all
Greece, to take part for the god of Delphi, for the Pythian Ap-
ollo, which henceforth preluded the role that it would play la-
ter, when the responses of his oracle should sound like even [illegible]
[illegible]
the most generous resolutions. In calling his fellow citizens
to this intervention and effort, Solon made them [illegible]
[illegible]
[illegible]
[illegible], in the strait of Salamis and under the walls o[illegible]
[illegible]
[illegible]ope.

By the wisdom of his laws and the boldness of his diplomacy
Solon had thus aroused their souls; he had prepared them for [illegible]
exaltation that in hours of danger would rise even to heroism.
As for Peisistratus, the service that he rendered to this [illegible]
in formation was to open their minds, to cultivate and free [illegible]
by making known to them, proposing to them as satisfactory [illegible]
models the great works which poetry and art had already pro[illegible]
elsewhere in Greece and particularly in Ionia. When his ty-

date after the second Median war, as done at first, would be to share an error that many historians have not failed to make, w who see things rather confusedly from too far and too high. According to these historians, it was the perils and emotions of the struggles supported against the Persians, which in a way created the Athenian soul, that from its previously unsuspected depths caused living forces to spring, whose sudden and brilliant flight made Athens in less than a half century the richest and most powerful city of the Greek world, and also in the domain of letters and arts the mother of so many works in which Greece fully realixed its ideal of beauty, of moral and of physical beauty. Doubtless the joy of the victory after the distress of the risks run, impressed on these forces a new impulse, which made them overcome the last obstacles; but the push was given before there came the crisis which it seemed must make little Greece a province of the vast Asian empire.

From Solon came the first impulse, salutary and vivifying. By conferring rights on all inhabitants of Attica, he made them c citizens of a country toward whiln for that moment they began to feel duties. At the same time he decided Athens to mix in a quarrel that did not directly interest it, but which divided all Greece, to take part for the god of Delphi, for the Pythian Apollo, which henceforth preluded the role that it would play later, when the responses of his oracle should sound like even t the voice of the conscience of the Greek people, and inspiring the most generous resolutions. In calling his fellow citizens to this intervention and effort, Solon made them kuick to conceive the notion and to feel the sentiment of this panhellenic patriotism, which in spite of exhaustion and of imitation a century later, in the strait of Salamis and under the walls of Platea would arrest the Persian conquest on the threshold of Europe.

By the wisdom of his laws and the boldness of his diplomacy, Solon had thus aroused their souls; he had prepared them for an exaltation that in hours of danger would rise even to heroism. As for Pisistratus, the service that he rendered to this people in formation was to open their minds, to cultivate and free them by making known to them, proposing to them as initiatory and as models the great works which poetry and art had already produced elsewhere in Greece and particularly in Ionia. When his dynasty

was overthrown, it had surely performed that task, and of the [illegible]
[illegible]
Then was the tyranny of Hippias, the interesting act of [illegible]
[illegible]
had to take not to fall again under the yoke of detested tyrants.
[illegible]
[illegible]
essed during the brief time in which the regime established by
Solon was not falsified by more or less disguised interpretations
of a despotic will. This regime of liberty regulated by law [illegible]
[illegible]
they had lost nearly all its benefits. When they had scarcely
[illegible]
[illegible]
ered it, then adhered to it passionately, and they applied t[illegible]
[illegible]
were themselves felt [illegible] to all the enterprises to which
they pleased to employ it.

Herodotus understood this very well, and what he indicates concerning the brilliant victories at about the end of the [illegible] century, [illegible] sicians:- "The forces of Athens," he says in closing the tale of that war, "always kept increasing. One could prove [illegible] ways in which the equality of the citizens is an excellent thing, but this example alone suffices to demonstrate it. While the Athenians remained subject to their tyrants, they were no more distinguished in war than their neighbors; but they acquired a marked superiority over them when they were freed from that [illegible]. This shows that in the time when they were held in slavery, they loosely understood a definite purpose, because they labored for a master. On the contrary, as soon as they had recovered liberty, each of them dashed with ardor to labor for himself." 1

Note 1.p.849. *Herodotus.* V. 78.

Herodotus here had in view only politics and war; but this is only one of the sides, one of the aspects of the transformation that he indicates. From our point of view, we have to explain by the action of the same causes, by the price in reconquered freedom and the first military successes, other changes whi[illegible]

was overthrown, it had amply performed that task, and of the u useful work accomplished under its auspices, nothing was lost. Then was the tyranny of Hippias, the liberating act of Harmodios and Aristogiton, and finally the care that the freed city h had to take not to fall again under the yoke of detested tyrants. All this concurred in enlightening the ideas, in brightening and strengthening feelings1 which could only originate and be expressed during the brief time in which the regime established by Solon was not falsified by more or less disguised intervention of a despotic will. This regime of liberty regulated by law remained dearer to the Athenians, when at the end of a few years they had los nearly all its benefits, when they had scarcely more than seen and divined its nobility, in a rapid flash of hope about the beginning of the century. When they had reconquered it, then adhered to it passionately, and they applied themselves to perfect its working by the reforms of Clisthenes. Thus was produced among them in the years precedinm the first Median war a fine display of energy, supple and resolute, whose effects made themselves felt equally in all the enterprises on which t they pleased to employ it.

Herodotus understood this very well, and what he indicates c concerning the brilliant victories at about the end of the 6 th century, which Athens obtained over the allied Beotians and Chalcidians:- "the forces of Athens," he says in closing the tale of that war, "always kept increasing. One could prove well the ways in which the equality of the citizens is an excellent thing; but this example alone suffices to demonstrate it. While the Athenians remained subject to their tyrants, they were no more distinguished in war than their neighbors; but they acquired a marked superiority over them when they were freed from that yoke. This shows that in the time when they were held in slavery, they loosely understood a definite purpose, because they labored for a master. On the contrary, as soon as they had recovered liberty, each of them hastened with ardor to labor for himself." 1

Note 1.p.349. Herodotus. V. 78.

Herodotus here had in view only politics and war; but this is only one of the sides, one of the aspects of the transformation that he indicates. From our point of view, we have to explain by the action of the same causes, by the pride in reconquered freedom and the first military successes, other changes which

[illegible]

[illegible] soon make of Athens "the school of Greece," as Thucydides well says.[2]

[illegible].

To this grandeur and primacy of Athens that was prepared and [illegible] his sons no less usefully concurred to hasten the hour when it should reveal itself, and strengthened that splendor with new grace to the Attic spirit. They had usefully served Athens as much by their reign as by their fall: they had [illegible] founder of the dynasty. Pisistratus had called and made [illegible] nated and rapidly separated the tragic and comic dramas, original creations which alone sufficed for the glory of Athens. [illegible] Phoenician women and the other with the Persians, celebrated the defeat of Xerxes.

[illegible] even more express and more prompt effect in the plastic arts. We have stated elsewhere by what works and embellishments the princes had given to Athens an entirely new appearance, [illegible] porticoes they had constructed on the Acropolis and in the city, how they had called the sculptor and the painter to co-operate with the architect to create these entireties of [illegible] become mistress of itself, it boldly became on this ground the heiress of the ambitions of the defeated dynasty. On the Acropolis that will no longer serve for residence and fortress to the tyrants, the restored democracy projected immediately [illegible]

at the same epoch and turn in history operated in the life of the freed city, other manifestations of this genius, which would soon make of Athens "the school of Greece, " as Thycydides well says.[2]

Note 2.p.349. Thycydides. II, 41.

To this grandeur and primacy of Athens that was prepared and sketched then, Solon was its first worker; but Pisistratus and his sons no less usefully concurred to hasten the hour when it should reveal itself, and strengthen that splendor with new powed to the Attic spirit. They had usefully served Athens as much by their reign as by their fall; they had first served as promoters of letters and arts; they had then serwed by the reaction produced by the abuse made of power by the heirs of the f founder of the dynasty. Pisistratus had called and made Athens understand the rhapsodist depositaries of epic poetry and the contemporaneous masters of lyric poetry; he had enlarged the programme of the rustic festivals of Dionysos. From them originated and rapidly separated the tragil and comic dramas, original creations which alone sufficed for the glory of Athens. Now from its beginning, tragedy made itself the interpreter of the patriotic sorrows of the city, they of its joyous pride after the liberating victories. Phrynichos drew tears from the Athenians by placing under their eyes the taking of Miletus, sacked by the Persians. Phrynichos again and Eschylos, one with his Phoenichian women and the other with his Persians,celebrated t the defeat of Xerxes.

The influence of Pisistratus and of his sons was exerted with even more emphasis and more prompt effect in the plastic arts. We have stated elsewhere by what works and embellishments these princes had given to Athens an entirely new appearance, what edifices they had constructed on the Acropolis and in the lower city, how they had called the sculptor and the painter to collaborate with the architect to create these entireties of a richness which Athens had not yet known.[1] As soon as the city had become mistress of itself, it boldly became on this ground the heiress of the ambitions of the defeated dynasty. On the Acropolis that will no longer serve for residence and fortress of t the tyrants, the restored democracy projected immediately to c consecrate to its divine protectress, Athena Poliar, a temple

[illegible]
of Pisistratus. Soon after in the sacred precinct of Delphi,
[illegible]
the glorious battle of Marathon.
[illegible]

These sculptures of the treasury, of the 40 metopes of the [illegible] that he and Hercules had inflicted on the monsters and brigands, [illegible] those legendary heros in the mind of the magistrate, who had [illegible] that edifice, were the stratagems and the hoplites who had repul- [illegible] ans. In all the grand pages of the Attic sculpture of the fifth is found this procedure of transposition. To the victories [illegible] that even more nobility and more radiant splendor could be given [illegible] ation has always felt itself more at ease than in the pr[illegible] [illegible] times. The present world of yesterday and of today can not re- ect that chills admiration, which obstructs the inspiration of [illegible] is nearly always obscured by what shadow human weakness mingles therewith; it is that where the liberators of the land, a Mil- tiades, Themistocles, Pausanias of Sparta, either by the conse- [illegible] often reduced to go into exile or to die in disgrace. On the [illegible] are of the hero; it effaces and covers the defects to be forgot- [illegible] ak and violent. He yielded to all the passions, all the fragili- ties; but when he had passed through the flames of the pyre of Oeta, he added to an apotheosis. It is for this reason that the Attic artist, when he desired to show the most memorable episo- des of the struggles that the Athenians sustained against inter- [illegible]

That wowld be larger and more beautiful than the Hecatompedon of Pisistratus. Soon after in the sacred precinct of Delphi, he erected a monument, the treasury of the Athenians, whose inscription and sculptures should perpetuate the memory of the glorious battle of Marathon.

Note 1.p.350. Histoire de l'Art. Vol. VII, p. 315-316, 598; VIII. p. 29-37, 546-552.

These sculptures of the treasury, of the 40 metopes of the Doric frieze, represented the exploits of Theseus, the defeats that he and Hercules had inflicted on the monsters and brigands, on the Amazons who had invaded Attica. What was personified in those legendary heros in the mind of the magistrate, who had indicated to the sculptor the themes which he had to treat on that edifice, were the stratages and the hoplites who had repulsed the shock of the barbarians and had closed the road to Athens. In all the grand pages of the Attic sculpture of the time is found this procedure of transposition. To the victories that the free Hellenes had won over Asian barbarism, it was believed that even more nobility and more radiant splendor could be given by referring them to this distant myth. Where the Greek imagination has always felt itself more at ease than in the present, under the veil of a symbolism, whose meaning was seized by all minds. The present world of yesterday and of today has one defect that chills admiration, which obstructs the inspiration of the poet and artist; this is that the splendor of great actions is nearly always obscured by what shadow humen weakness mingles therewith; it is that where the liberators of the land, a Miltiades, Themistocles, Pausanias of Sparta, either by the consequences of their faults or by the effect of low jealousies, are often reduced to go into exile or to die in disgrace. On the contrary, the reaction of the myth separates and clears thefigure of the hero; it effaces and covers the defects to be forgotten. Hercules, as shown to us by his legend, was frequently weak and violent. He yielded to all his passions, all his appetites; but when he had passed through the flames of the pyre of Oeta, he ended by an apotheosis. It is for this reason that the Attic artist, when he desired to show the most memorable episodes of the struggles that the Athenians sustained against internal oppressors and foreign enemies, took the method of thus pro-

projecting into the past as on a cloth background, the personified image of the persons and events of the present. Only exceptionally, as in the portico called Stoa Poikile, the painter P Panaetios represented with the features, costumes and arms of his time the combatants of Marathon, and again as if to ask pardon for that deviation from current usage, he took care to arrange a place in his painting for Theseus, Hercules and Athena, who by their presence on the field of battle, antedate in a way the scene, and give it almost the character of a battle fought between Greeks and Trojans on the banks of the Scamander.

These fictitious battles, images of real and recent combats, we find everywhere in the paintings with red figures, as we have found them in the reliefs and sculptures. Everywhere on t the vases just described, we shall see the Olympian gods in combat with the giants, the paladins of the Homeric epic poetry d defeating the Trojans, and Theseus, the national hero, triumphing over the Amazons. The decorators of clay were thus inspired by the themes suggested to them by statuary and monumental painting. What we further held to establish particularly, is that in the adoption of the light figure reserved on a dark ground, it is necessary to see the natural effects of an increasing crisis, which no less than a century would cause Athens to pass from a rather heavy infancy to an ardent youth, a presage of the most robust and fruitful virility. When the ceramic painter inaugurates a method by which he will give to the living form a much more faithful rendering, than could be obtained by the tecnnics od the black figure, he obeys the ideas and feelings that caused the efforts and directed the hands of the great artists, whose masterpieces will soon make illustrious the Athens of Cimon and of Pericles.

CHAPTER XXVII. Attic Vases with red figures in the severe Style.

1. Introduction.

The vases which we are going to describe and represent in this study, that will not pass and will not even attain the middle of the 5 th century, by archivists are usually called vases of the severe style (strong style of the Germans,[2] strong and large style of the English).[3] We shall employ this term because it is in current use, but perhaps it is proper to seek to explain a term, that does not itself have all desired precision. What best indicates its meaning and extent is the fact, that in the language of ceramographs, it is opposed to the term vases of the free style, which is applied to vases in which is found the reflection of the paintings of Polygnotos and of the sculptures of phidias. The free style is that of the artist charmed by the beauties of the living form, and having penetrated all the secrets of its construction and of the play of its organs, has finally succeeded in freeing himself from all the abbreviations and exaggerations, all arbitrary deformations that inexperience suggested to the first designers. The bodies that he undertook to reproduce were presented to the eye of the spectator in their correct proportions, with their most complex movements, and with the foreshortening assumed by the perspective view. It was about the middle of the century, toward 460 or 450, that c ceramist painters attained that mastery. Those of the preceding period did not reach it. Doubtless in many of there works, there is already a rare knowledge of form, a marvellous aptitude for seizing alive the grace of a contour or of a spontaneous movement. There are qualities of drawing which are of the first order. Yet almost anywhere in them is still felt, either in the entirety of the composition and in the attitudes of the persons, or in the arrangement of the draperies, the persistent trace of c certain archaic conventions. Thus even among those decorators that seem most advanced, in the faces of the figures shown in profile, the eye always retains more or less the appearance of an eye seen in front view. We shall see this inaccuracy disappear only io vases of the succeeding period, in those of the so-called free style (Fig. 201). It is the same with the drawing of the ear (Fig. 202).

Note 1.p.353. Pottier usually employs this term without seeking to define it. (Catalogue, p. 878, 880, etc).

Note 2.p.353. Hartwig in Festschrift für Overbeck, p. 25.

Note 3.p.353. Catalogue of Greek and Etruscan vases of British Museum. Vol. III. Introduction, p. 6-7.

Note 1.p.354. The numbers in the parentheses in this Table r refer to vases in the Louvre, Hall G. The figure frequently presents the drawing reversed, so that comparison may be easier. On the originals, several of these eyes are drawn from left to right.

What distinguishes one from the other series of vases that are classed under these two names, we have made understood; but we must confess that at least one of the terms of the names generally adopted does not entirely satisfy us. Nothing is to be said of the free style; the epithet there defines very clearly the character of the vases of the second period; but it is otherwise with the expression, severe style. The antithesis of the words free and severe is not clear. In regard to the first of these words, it would be desirable to be free to use another, which would be more correct and expressive. There is already in the interpretation of nature given by Euphronios and Brygos a great part of freedom, sometimes a sovereign liberty. Only in parts and in certain details, which do not strike at first sight, there is betrayed some not entirely effaced memory of the stiffness and restraints of former times. I see no words that suffice to mark that shade. To speak of a regulated style would be to force the note and to give a very inaccurate idea of the fabrication of the masters in question. Perhaps it would be wiser to limit myself to writing, as sometimes done; the first style of red Attic figures. This name prejudices nothing; but the form is rather long. It is better for us, with the benefit of these explanations and reserves, to use the names consecrated by practice, which cannot cause any confusion.

Note 1.p.355. Same indications and observations as for the T Table of drawings of the eye.

We have studied and reproduced in a preceding Chapter several of these vases, where the potter seems to hesitate between the two technics, which he then knew how to practice, where he used both the black and red figures (Pls. VI, VII, Figs. 177-183);

but the hesitation betrayed by that complexity of the decoration will not last long. The Greeks were too artistic not to seize at the first glance the advantages of the figure modeled in line in light, not to comprehend how much better it would be than the opaque silhouette to give the impression of life, to make felt the thickness and to project the relief of the body. Before there had disappeared the generation which rejected the black figure, the red figure had partly won; but if the latter had taken possession of the more spacious fields and those most in view, the ancient technics, like a defeated troop retiring in good o order, yields ground only foot by foot. While they handled the brush, the painters that in their young years were trained in its school, often managed to retain a place in their decoration for it, were this only secondary. More than one amphora and hydria are known with painting in red figures, where on the shoulder or on the cover extends a band of little black figures of very free execution. These are cavalier and chariot races, combats of warriors, menads, dancing satyrs and hunting scenes. (Fig. 203).

Elsewhere to represent the mode out of fashion, there are only the enclosures of the panels, a frame in which the ornaments, palmatiums or frets, are outlined in black on a light ground.[1] Yet more frequently, what recalls the past is only a certain detail, where is found the unforeseen use of processes of execution not really in the spirit of the new mode of decoration. On The most ancient of the vases with red figures, there is frequent use made of the incised line, sometimes to indicate in the interior of the figure the muscles and joints, more frequently to isolate the black mass that forms the hair, to separate it from the ground of the same color.[2] The painters yet had not all learned to model the image by means of light touches of a brush filled with thinned black. They still experienced some embarrassment in separating the hair and the accessories, in reserving around them a very narrow band of red clay.

Note 1.p.356. Louvre. Hall F, 204. Hall G, 17, 30.

Note 2.p.356. The same. Hall G, 1, 2, 3, 7, 10.

Again by the same memory of former practices, in many paintings, the brush has laid on the ground of light red these retouches of dark red, and sometimes of white, that formerly served

to lessen the sadness of black silhouettes.[3] There is a certain vase representing Bacchus and the Menads, on which the bunches of grapes of the vines scattered on the field are tinted with this violet.[1] Elsewhere the blood flowing from wounds is indicated by the painter in this manner.[2]

Note 3.p.356. It is thus on a cup and on an amphora of Phintias (Furtwängler-Reichhold, Pls. 32, 52, 91). On these retouches in violet red, see Nichols (Am. Jour. Arch. 1902. p.33).and Schneider (Jahrb. 1889, p. 201). For the red retouches; Louvre, G. 1, 2, 3, 5, 7, 10, 17, etc.White retouches are mora rare (Louvre. G, 54, 81).

Note 1.p.357. Furtwängler-Reichhold, Pl. 91.

Note 2.p.357. The same. Pl. 88.

2. Cups. Epictetos and his Group.

Ceramographs are divided on the question of knowing whether to Nicosthenes or to Andokides should be given the honor of the invention of reserved figures in red on a black ground, but one can scarcely doubt that one of those workshops issued on the m market the first paintings executed according to the methods of the new technics. From Nicosthenes and from Andokides we have both vases with black figures , vases with black and red fimures, and vases with red figures.[1] Both were makers and potters. The verb epoiesen accompanies their signatures. We are ignorant of what decorators they employed to make experiments by which they are admired; but the first artist who signed as painter by egraphon vases with red figures is Epictetos.[2] Twenty years since were counted 23 vases on which his signature was read, and these were cups or plates with three exceptions.[3] Because of new discoveries, this number must have increased by several units. There are only four of these cups on which are black also with r red figures.

Note 1.p.258. On the role that Andokides played in the development of Attic ceramics, see Schneider. Jahrb. 1889. p. 203-207. On the technics of Andokides, see the observations of Furtwängler in Berl.Phil.Woch. 1910. p. 904, 905. Also Griechische Vasenmalerei, text and Pl. III. Andokides was perhaps a potter rather than a painter. Whether he or another decorated the vases on which is inscribed his name, both technics were practised in his workshop; but Andokides ended by frankly deciding for the

[illegible]

[illegible]

vases that lack the signature of the master.

[illegible]

Note 3.p.358. Klein. Meistersignaturen. p. 100-103. To [illegible] list made by Klein can be added a cup signed by Epictetos [illegible] found in the museum of Schifanoia at Ferrara. (Am. Jour. Arch. [illegible] hand a horn, in the left an oenochoe.

[illegible] vases on which appears only the red figure, they were [illegible] Pistoxenos. Thus one can form a very correct idea of the [illegible] [illegible] cheos. It is indicated by the talent with which he practised [illegible] his services. What confirms the date that we have proposed to assign him between 520 and 510, is the fact that on two of the cups is inscribed this name of Hipparchos in which is thought to be recognized that of the son of Peisistratus.

[illegible] there several signed vases to the list that Klein has given.

[illegible] other pieces on which they are found are vases of less [illegible] ons and cups predominate. Then particularly as a decorator of cups is it proper to regard Epictetos, and to render an account of the role that this type then takes in Attic ceramics, [illegible] by its form and ornamentation, it is necessary to return to the school of the black figure.

When we were writing the history of the technics of black figure, we stated at what time the Attic potter felt the [illegible]

red figure, and the painters employed by him were required to execute finely details, which permits attributing to them some vases that lack the signature of the master.

Note 2.p.358. Most frequently he writes egrasphen and not egraphsen.

Note 3.p.358. Klein. Meistersignaturen. p. 100-108. To the l list made by Klein can be added a cup signed by Epictetos and found in the museum of Schifanola at Ferrara. (Am. Jour. Arch. 1912. p.271). There is seen a bearded man, clothed only in a chalamys cast over the shoulder. He runs, holding in the right hand a horn, in the left an oenochoe.

Nicosthenes signed as potter one of these cups with mixed technics. Two others left the workshop of Hischylos.[4] As for all vases on which appears only the red figure, they were decorated by Epictetos for severa makers; Hischylos, Pamphaios, Python, Pistoxenes. Thus one can form a very correct idea of the role that Epictetos played in the world of ceramicos at Athens. For Nicosthenes, who in the bulk of his works is still a master of the ancient school, he painted several black figures.[1] Then he began to handle the brush at the same moment when the taste began to change. Between the two technics, he very soon made his choice. It is indicated by the talent with which he practised the new sort of painting. So all chiefs of workshops disputed his services. What confirms the date that we have proposed to assign him between 530 and 510, is the fact that on two of his cups is inscribed this name of Hipparchos in which is thought to be recognized that of the son of Pisistratus.

Note 4.p.358. On the workshop of Hischylos and its products see Walters. Jour. Hell. Studies. 1909. p. 103-109. Walters adds there several signed vases to the list that Klein has given.

Note 1.p.359. From him are four little subjects in black figs.

The signatures of Epictetos are read on two amphoras; but all other pieces on which they are found are vases of less dimensions and cups predominate. Then particularly as a decorator of cups is it proper to regard Epictetos, and to render an account of the role that this type then takes in Athenian ceramics, changes suffered by its form and ornamentation, it is necessary to return to the school of the black figure.

When we were writing the history of the technics of black figures, we stated at what time the Attic potter felt the desire

[illegible]
[illegible]
[illegible]
[illegible]
archaon. Loris created the type of the kylix, the tall cup mounted on a foot. It seems that it was Amasis, soon followed by Exekias, who suggested to the Attic potters the idea of [illegible]
[illegible]
Ceramicos applied themselves with perseverance and success to perfect this type. With the cups of Ergoteles and of Tleson, of Hermogenes and Anacles, they created there works elegance left little to be desired; but if then already knew how to place either inside or outside their cups well chosen themes of a great variety, they hesitated and still experimented, how the decoration [illegible]
principal effort of the most skillful painters was not place on the cup. Always on the necks and sides of Amphores, hydrias [illegible]
[illegible]
[illegible]
ming best represent the art of the archaic age. In spite of [illegible]
no yet assured in the production of its workshops the importance, that it would conquer under the reign of the red figures. [illegible]
tral and sides insensibly lowered, that future queen of Athenian ceramics in the 5 th century." 1
[illegible]
Note 1.p.660. Pottier. Catalogue. p.764.
[illegible]
uted without notable variations by the workshops in which were [illegible]
[illegible]
is nearly the same everywhere here, the style of the [illegible]
appears to be developed in the course of a career that [illegible]
[illegible]
figure, enclosed by a light fillet, which separates it from border covered by black glaze. On the exterior and between the two prophylactic eyes surrounded by palmettes, he inserts the figures of ephebes devoting themselves to the games of the [illegible] or of soldiers hastening to the combat. Alsewhere [illegible] Scythian archer with his tall cap and the spots of his [illegible]

to give the drinking vase the character of art and beauty, that it was proposed to impress much earlier on the amphora and the cratera.[2] We have shown how it was from the Ionian fabrication, that it demanded the models which allowed it to satisfy this ambition. Ionia created the type of the kylix, the tall cup mounted on a foot. It seems that it was Amasis, soon followed by Exekias, who suggested to the Attic potters the idea of turning and decorating the kylix. Since then the chiefs of workshops of Ceramicos applied themselves with perseverance and success to perfect this type. With the cups of Ergoteles and of Tleson, of Hermogenes and Anacles, they created types whose elegance left little to be desired; but if then already knew how to place either inside or outside their cups well chosen themes of a happy variety, they hesitated and still experimente, how the decoration should be divided between the basin and the exterior. The principal effort of the most skilful painters was not placed on the cup. Always on the necks and sides of Amphoras, hydrias and crateras were placed the paintings with most interesting subjects, and the figures that by their boldness and firmness of drawing best represent the art of the archaic age. In spite of t the part then taken by the fabrication of Athens, the cup had no yet assumed in the production of its workshops the importance, that it would conquer under the reign of the red figure. Only with Nicosthenes is seen to appear "the cup with shallow bowl and sides insensibly lowered, that future queen of Athenian ceramics in the 5 th century." [1]

Note 2.p.359. Histoire de l'Art. Vol. X. p. 212-236.

Note 1.p.360. Pottier. Catalogue. p.768.

This type, brought into fashion by Nicosthenes, is that repeated without notable variations by the workshops in which were turned the cups decorated by Epictetos. If the form of the vase is nearly the same everywhere there, the style of the painter appears to be developed in the course of a career that must have been very long. At the beginning, inside was placed only one f figure, enclosed by a light fillet, which separates it from the border covered by black glaze. On the exterior and between the two prophylactic eyes surrounded by palmatiums, he inserts two figures of ephebes devoting themselves to the games of the palestra, or of soldiers hastening to the combat. Alsewhere is a Scythian archer with his tall cap and the spots of his costume.[2]

[illegible] Vol. I, p.
97, Fig. [illegible]

[illegible]
certain cup signed by him, he placed out one of his figures in
the hollow of the bowl, without painting anything on the exte-
rior. Such is that cup with no decoration other than the figure
[illegible] (Fig. [illegible]).[1]
Crowned with ivy, the satyr is kneeling without either knees &
[illegible]
body could sustain without fatigue for some instants. The deco
[illegible]
ers to test the weight to assure himself that it contains enou
wine to quench his thirst.

More frequently there are figures both inside and outside. One
can take as a type of the cups of the first manner of Epictetus
[illegible]
is an ephebe that urinates in an oenochoe (Fig. 205). "The nai
impudicity of the movement taken from a frequent episode of [illegible]
[illegible]
[illegible]
[illegible]
[illegible]."[1] On the [illegible]
[illegible]
and on the other is an archer drawing an arrow from his quiver
(Fig. 207). Here is the study of a body curved so much [illegible]
that one of the two hands almost touches the ground, and [illegible]
foot only rests on the toes. There in a still more extended mo-
vement is a back seen entirely foreshortened. In all these [illegible]
[illegible]
pleasure taken by the artist in triumphing over it. These are
novelties, efforts of the kind of those that Cimon of Cleonae
had first introduced in historical painting.[2] The stroke o[illegible]
brush is singularly light. It has traced with rare delicacy the
contour of the silhouettes, and if it has shown very few inter-
nal details, where it has indicated them, this has been [illegible]
with entire certainty.

[illegible]

[illegible]

Same qualities in a place also signed by Epictetus and ano-

Note 2.p.360. Walters. History of Ancient Pottery. Vol. I, Pl. 37, Fig. 2.

Epictetos had a marked prediliction for isolated figures. On a certain cup signed by him, he placed but one of his figures in the hollow of the bowl, without painting anything on the exterior. Such is that cup with no decoration other than the image of an Ionian satyr. With a tail and horse's ears (Fig. 204). Crowned with ivy, the satyr is kneeling without either kness t touching the earth. There is a movement that only a very supple body could sustain without fatigue for some instants. The demon holds one of the two hands over orifices by cords. He seems there to test the weight to assure himself that it contains enough wine to quench his thirst.

More frequently there are figures both inside and outside. One can take as a type of the cups of the first manner of Epictetos one of those decorated by him for the potter Pamphaios. Within is an ephebe that urinates in an oenochoe (Fig. 205). "The naive immodesty of the movement taken from a frequent episode of the contest shows that no detail of familiar life is repugnant to the decorators. They did not disdain the little comic side. One notes the pretty curve of the leaning body, the bold crossing of the arms and legs, the fine toes of the feet." [1] On the exterior, on one side is a hoplite picking up his spear (Fig. 206), and on the other is an archer drawing an arrow from his quiver. (Fig. 207). Here is the study of a bndy curved so much forwards, that one of the two hands almost touches the ground, and one foot only rests on the toes. There in a still more extended movement is a back seen entirely foreshortened. In all these images is felt the search for a difficulty, and one divines the pleasure taken by the artist in triumphing over it. These are novelties, efforts of the kind of those that Cimon of Cleones had first introduced in historical painting.[2] The stroke of the brush is singularly light. It has traced with rare delicacy the contour of the silhouettes, and if it has shown very few internal details, where it has indicated them, this has been done w with entire certainty.

Note 1.p.361. Pottier. Catalogue, p. 886.

Note 2.p.361. Histoire de l'Art. Vol. X, p. 223-225.

Same qualities in a plate also signed by Epictetos and whose

decoration is yet more simple. It comprises only two persons with without palmatiums or other ornamentwith the fillet that serves as a frame (Fig. 208). "Nothing can represent better than this painting, admirably preserved and intact, the spirit of Greek archaic painting, with its innocent freshness, naive and gracious awkwardness. This is an illustration of Greek life in the palestra; the ephebe victor receives from the hands of a monitor or pedotribe the palms and fillets that he has won in the competition. It is the portrait on foot of the young man as Aristophanes depicted him in the Clouds.[1] Of the young man who will later be the warrior of Marathon, a pupil in the gardens of the Academy, racing beneath the sacred olive trees, with robust chest, brilliant color and broad shoulders. A sketch with few details, great purity of line, admirable black glaze, outline of hair incised. There is no indication of the internal muscles. Still some traces of the ancient awkwardness. There is noted t the unskilful drawing of the hands. The pupil of the eye touches only the lower lid; but the drawing of the mouth, instead of being a simple straight line, already announces the form which will be perfected in the workshops of the group of Euphronios-Brygos; the lips are separated by a slight interval and both a are recurved. The entire attitude of the nude ephebe in repose breathes an imitation of grand sculpture, and one would believe him standing on his base as one of the Olympiacs, whose statues ornament the sanctuary of the Altis. A vase of this height makes one comprehend the mastery of Epictetos and the advantage found by the manufacturer in attaching him to his workshop.[1]

Note 1.p.382. Clouds. Verse 1005 et seq.

Note 1.p.383. Pottier. Catalogue. p.889-890.

Emboldened by success, Epictetos did not fear to attempt more complex compositions. Thus he signed a cup of the Louvre on which are counted on the outside no less than 17 figures.[2] On one side are 9 warriors, Greeks and Asians, fighting around the nude corpse of a hero. On the other side are 7 Menads walking in procession and bearing thyrses; a single one holds a fawn in her arms. On the inside are remains of a person seated and playing on the lyre. The painting has suffered most there; but the entire cup is in very bad condition.

Note 2.p.383. Louvre. Hall G, 6.

This cup may be compared to two cups of the British Museum t that present the same character. Inside the bowl, here is a female dances before a flute player (Fig. 209), and there extended on a bed is a singer, who throws his head back to throw his voice better. On the exterior are scenes with several actors. One of these vases was decorated by Epictetos for the workshop of Python.[3] At one side is seen Hercules slaying Busiris (Fig. 210) [4] and at the other is the image of a feast. The other vase adds to the ordinary exclamation of kalos only the name of Hipparchos.[5] On one side is Theseus slaying the Minotaur between two women present at the combat. On the opposite side are five nude young men, who give themselves up to the joys of the banquet. They prepare the beverage and prepare to drink it, they play the flute and dance.

Note 3.p.363. Catalogue of Greek and Etruscan vases in the British Museum. Vol. III, p. 63 (E. 38).

Note 4.p.363. Histoire de l'Art. Vol. IX, Fig. 221, Pl. XXI; X, Figs. 81, 176.

Note 5.p.363. Catalogue of Greek vases in British Museum. Vol. III, p. 63 (E 37).

According to all appearance, to the last years of the career of Epictetus belong the cups of this sort. He must have been a aroused by the initiatives taken by the younger competitions to crowd his decoration, which he had not done at the beginning. Then deciding to reject the motive of the two prophylactic eyes, he enlarged the field at his disposal and thus obtained the means of multiplying the figures there, yet even then he did not take great trouble for invention. His themes, the combat around the corpse of a warrior, Theseus, conqueror of the Minotaur, H Hercules punishing Busiris, he borrowed from the repertory of his predecessors; but faithful to the taste that he had shown from the beginning for familiar scenes, on each of the cups that one is tempted to regard as his last works, he opposes as a pendant to the mythological subject a painting that depicts and recalls to the guests the pleasures of drunkenness. Not by imagination does he shine. The effeor is devoted to the drawing, and he labors to render all both correct and more bold. Better than any of his predecessors had done, he feels and shows the beauty in the flexible lines and in the freedom of the movement of a virile body, young and nude. He makes himself the attentive and

[illegible]
[illegible]
precursor, one may say even the master of [illegible], Douris and Erygos.

The traces of this influence are found everywhere on a [illegible] of cups unsigned by a painter, that issued from the same work- [illegible]
[illegible] on the question why the painters signed certain of their [illegible] and did not sign all, that it is impossible to affirm that [illegible] one of these anonymous cups was not decorated by Epictetos; [illegible] but there is every reason to think that a number of them [illegible] their ornamentation to the brushes of pupils or rivals of the [illegible] master. Thus ceramographs often speak of the school of [illegible] Epictetos.

As a specimen of these cups which at first sight one [illegible] tempted to attribute to Epictetos, is cited that of the [illegible] Caelis.[1] Inside and outside are ephebes exercising in the pales- [illegible] tling; (Figs. 212, 213); but the drawing here is less fine and [illegible]

[illegible]

If the general movement is very correct, the members are [illegible]
[illegible] other hand, we know the names of at least some of the painters [illegible] devoted themselves to the fabrication of vases with red figures. One of those most occupied appears to have been that Epilycos, whose signature is read with the verb egrapsen on a cup of the Louvre and on fragments of two other cups.[2] On the best preser- ved of these cups is seen inside, Hermes who with the left [illegible] raised holds a flower, while he carries in the right hand a caduceus from which is suspended a fillet with fringes and [illegible] ed knots, which indicates that he comes as an ambassador. [illegible]
[illegible] (Fig. 213). [illegible]
[illegible] ological scenes, each with two persons. At one side is the [illegible] test of Hercules against Acheloos, the latter has the form of a centaur with horns on his head. On the other side is a nude [illegible]
[illegible]

sincere painter of the Attic epehbe. By this he merits being c counted in the history of Athenian caramics, that he was the p precursor, one may say even the master of Euphronios, Douris and Brygos.

The traces of this influence are found everywhere on a series of cups unsigned by a painter, that issued from the same workshops to which Epictetos lent his aid. We are so poorly informed on the question why the painters signed certain of their works and did not sign all, that it is impossible to affirm that any one of these anonymous cups was not decorated by Epictetos; b but there is every reason to think that a number of them owe their ornamentation to the brushes of pupils or rivals of the master. Thus ceramographs often speak of the school or group of Epictetos.

As a specimen of these cups which at first sight one might be tempted to attribute to Epictetos, is cited that of the potter Chelis.[1] Inside and outside are ephebes exercising in the palestra with dumbbells, throwing the disk and the javelin, and wrestling; (Figs. 212, 211); but the drawing here is less fine and correct than on the cups signed by Epictetos.

Note 1.p.366. Louvre. Hall A. 15.

If the general movement is very correct, the members are thin; the arms are too long and are awkwardly bent in places. On the other hand, we know the names of at least some of the painters among whom the potters sought their collaborators, when they devoted themselves to the fabrication of vases with red figures. One of those most occupied appears to have been that Epilycos, whose signature is read with the verb egraphsen on a cup of the Louvre and on fragments of two other cups.[2] On the best preserved of these cups is seen inside, Hermes who with the left hand raised holds a flower, while he carries in the right hand a long caduceus from which is suspended a fillet with fringes and spaced knots, which indicates that he comes as an ambassador. He is covered py the petasus and has no clothing but a chlamys thrown over his shoulders (Fig. 213). On the outside are two mythological scenes, each with two persons. At one side is the combat of Hercules against Acheloos, the latter has the form of a Centaur with horns on his head. On the other side is a nude man and a Menad. In this vase, where the paintings of the exterior have suffered much, the best preserved is the Hermes, and to

[illegible]

[illegible]

are is found in the more refinement on the fragment of another [illegible] ephebes drinking wine from a great crater.[1]

Note 2.p.338. The name of Epilycos occurs elsewhere only on three pieces. It has also been found on many other painted vases. but where it appears, it is either accompanied by the epithet kalos or is without any accessory mention. This pottery is too different in form and style for it to be possible to regard it as being all the work of a single artist or even as coming from a single workshop. There is then reason to consider here only the cups of Epilycos signed by him as painter. (Pottier. Epilycos. Etude de ceramique grecque, in Monuments Piot. Vol. IX, p. 135-[illegible]). Yet according to the style, one could also attribute to Epilycos some of the cups on which the name of Epilycos is followed by the adjective kalos. (Pottier. Catalogue. p. 894-895.

Note 1.p.[illegible]. Louvre. [illegible], 10 etc.

In the same group of the rivals of Epictetos, it is proper to place the painters Pheidippos and [illegible]. There is from Pheidippos a cup with eyes on which are represented a Scythian archer [illegible]. It was made by Hischylos (Fig. 214).[2] For the otherwise [illegible] jects and fabrication show an imitation of Epictetos.[3]

Note 2.p.[illegible]. [illegible] III, p. 45, Pl. I (2, 3).

Note 3.p.[illegible]. [illegible]

On other cups without signature of potter or painter, with the names of kalos read there as by the style of the drawing [illegible] which was practiced the mode of the reserved red figure. This is the case for a cup in the Louvre, which even measures [illegible] wide with the handles (Fig. 215).

This is one of the largest cups known. The inscription Hermaios kalos is twice repeated there. The composition seems to [illegible] stands, who holds a lyre and runs to rejoin his companions (Fig. 216). [illegible]

judge by this figure, the work of Epilycos much resembles that of Epictetos, but his drawing has less accent and firmness. There is found in him more refinement on the fragment of another cup, where there now remains from the decoration only two nude ephebes drinking wine from a great cratera.[1]

Note 2.p.366. The name of Epilycos occurs elsewhere only on three pieces. It has also been found on many other painted vases, but where it appears, it is either accompanied by the epithet kalos or is without any accessory mention. This pottery is too different in form and style for it to be possible to regard it as being all the work of a single artist or even as coming from a single workshop. There is then reason to consider here only the cups of Epilycos signed by him as painter.(Pottier. Epilycos. Etude de ceramique grecque, in Monmments Piot. Vol. IX, p. 135-178, Pls. XI-XV, X. Compłementary note, p. 49. Catalogue,p.891-892). Yet according to the style, one could also attribute to Epilycos some of the cups on which the name of Epilycos is followed by the adjective kalos. (Pottier. Catalogue. p. 894-895.

Note 1.p.367. Louvre. Hall G, 10 bis.

In the same group of the rivals of Epictetos, it is proper to place the painters Pheidippos and Psiax. There is from Pheidippos a cup with eyes on which are represented a scythian archer in the bowl, outside being a nude warrior running with four athletes. It was made by Hischylos (Fig. 214).[2] For the otherwise unknown potter Hilinos, Psiax decorated an alabaster whose subjects and fabrication show an imitation of Epictetos.[3]

Note 2.p.367. Catalogue of Greek and Etruscan vases, etc. Vol. III, p. 43, Pl. I (E, 6).

Note 3.p.367. Klein. Meistersignaturen, p. 134.

On other cups without signature of potter or painter, which by the names of kaloi read there as by the style of the decoration are classed among the works of most ancient workshops in which was practised the mode of the reserved red figure. This is the case for a cup in the Louvre, which even measures 1.74 ft. wide with the handles (Fig. 215).

This is one of the largest cups known. The inscription Memnon kalos is twice repeated there. The composition seeks to harmonize familiar subjects and the heroic legends. Inside is a nude ephebe, who holds a lyre and runs to rejoin his companions (Fig. 216). On the outside between large palmatiums of beautiful charm

of lotus buds, hercules brings the wild boar of Erymanthes to the frightened Eurystheus concealed in his pithos. Behind the hero is his protectress Athena; behind Eurystheus are Kalliphobe and Stenelos, mother and brother of the king (Fig. 217). Ulysses under the guidance of Hermes prepares to depart on his war chariot (Fig. 218).

What justifies the place that we have assigned to this cup in the series is at first the name of this ephebe, who appears to have been much in favor in the Athens of the last years of the 6 th century. Even 34 cups are known that boast of the beauty of Memnon, and one of them is signed by the potter Chelis, who was certainly a contemporary of Epictetos.[1] The study of the style confirms this inference. There are yet many vestiges of archaism. In the arrangement of the horses of the quadriga, grouped in pairs, symmetry is exagerrated. This is also so in the too parallel folds of the drapery and in the too regular trace of the zigzags and the border described below. The muscles of the abdomen are indicated in an entirely conventional manner. In the profiles, the eye is very long and slightly opened, is still entirely made for a front view with its pupil in the middle of the ball. The hands are very awkward in execution; but with all these defects, how many qualities are already of the first order! In the figure of Hercules with one foot on the ground and the other placed on the edge of the pithos, the drawing is of rare boldness, even in the rendering of the toes of the feet, those of the right foot being curved to raise the body in the air. For the ephebe player of the lyre, one can criticize the forced movement of the head; but the legs and torse are well thrown forward with rapid and powerful sprinm. One can also only admire the correctness of the pose, everywhere very expressive. It is materoal in Athena, who extends her arm in sign of protection, toward the hero dear to her; for Eurystheus with his father and mother, if there be a difference between the persons, it very strongly expresses the terror inspired in all three by the mass of the monster and the violence with which Hercules prepares to cast him on Eurystheus. The heads of the horses of Ulysses have refinement and a singular elegance."If this cup bore the name of an artist, it would count among the celebrated specimens of Greek ceramics." It shows the fabrication of the cup

already at the [illegible], [illegible]

[illegible]
of price, and of which use was only made in solemn circumstances.
[illegible]
[illegible]
[illegible]
very much in fashion about that time. It is found with near
the same movement in the interior of another cup, whose exterior
also is decorated by mythological scenes (Fig. 219). If neither
the name of the potter nor the name of the ephebe, [illegible]
it might well have come from the same workshop as the cup [illegible]
[illegible]
those of the torch are indicated in the same fashion; but one
[illegible]
[illegible]
is, that on the first cup the ephebe holds in the left hand the
[illegible]
ing of the cithara. Here the object which that hand supports
resembles a piece of meat, the leg of mutton. The young man
[illegible]
a hymn in honor of the god. He brings his part of the victim.
[illegible]
[illegible]
[illegible]
ory. It is not without just reasons that we have [illegible]
cup a place of honor. It is because the first painter [illegible]
[illegible]
[illegible]
painters of the light figure was made particularly on the cup,
the programmes which were imposed on them by the patrons, [illegible]
[illegible]
which ensured and assisted their steps in the path of [illegible]
[illegible]
[illegible]
ess persons, that on the broad sides of the amphora and hydria
served to fill the vacancies in the composition; but what [illegible]
[illegible]
ferences, that opposed them in rendering the living form, was
the necessity of filling the circular area offered by the inter-
ior of the bowl. The society for which they labored was [illegible]

already at the climax, producing works that become true vases of price, and of which use was only made in solemn circumstanees.

Note 1.p.369. Klein. Vasen mit Lieblingsinschriften.p.54-61.
Note 1.p.371. Pottier. catalogue. p. 896-897.

The motive of the ephebe carrying the lyre seems to have been very much in fashion about that time. It is found with nearly the same movement in the interior of another cup, whose exterior also is decorated by mythological scenes (Fig. 219). It bears neither the name of the potter non the name of the ephebe, but it might well have come from the same workshop as the cup dedicated to Memnon. In both images the muscles of the abdomen and those of the thigh are indicated in the same fashion; but on t the anonymous cup, the movement of the head is more natural. It accords better with the movement of the body. Another difference is, that on the first cup the ephebe holds in the left hand the end of drapery, that is believed to be recognized as the covering of the cithara. Here the object which that hand supports resembles a piece of meat, the leg of mutton. The young man is perhaps represented as returning from a sacrifice where he sung a hymn in honor of the god. He brings his part of the victim.

The study of this beautiful cup made it fully understood why we have emphasized this cup so much, in this history of the flight taken by Athenian ceramics about the end of the 6 th century. It is not without just reasons that we have decreed this cup a place of honor. It is because the first painter that has taken a brilliant part io the new system of decoration, Epictetos, is properly a decorator of cups, and that the training of painters of the light figure was made particularly on the cup. The programmes which were imposed on them by the purpose, that the cup was called on to fill, aroused them to efforts, each of which ensured and hastened their steps in the path of progress.[1] By giving them on the outer surface only a narrow field to decorate, it compelled them to concentrate, to suppress those useless persons, that on the broad sides of the amphora and hydria, served to fill the vacancies in the composition; but what especially forced them to measure this boldly against all the differences, that opposed them in rendering the living form, was the necessity of filling the circular area offered by the interior of the bowl. The society for which then labored was charmed

by the beauty of the virile form, made supple and trained by [illegible] [illegible] nature of an circle which they were incited thus to place near [illegible] the data were always nearly the same; but finally to excite c-riosity, the artist diversified the motive by the variety of [illegible]. Here the athlete, the warrior or the Silenus walks, there he [illegible] elsewhere he crawls or casts himself forward with lowered head. He dances or leaps; he throws the discus, brandishes the spear or draws the bow; on several cups is seen an athlete exercisin in picking the ground to strengthen the muscles, according to [illegible] eral ancient authors (Figs. 220, 221).[1] Elsewhere a person lying down, holds the lyre of the musician or the cup of the drinker. (Fig. 222). The external field is utilized in the same spirit [illegible] thus on the outside of a cup of the museum of Madrid. There are seen on each side two nude women lying and facing each other, the one at the left plays the flute, and the other in a similar [illegible]

Note 1.p.372. What best gives the idea of the effort [illegible] *served them as ornament for the interiors of cups, and to adapt their figures to the round basin, is the album published under this title:- Designs from Greek vases in the British Museum. Edited by A. S. Murray. 1894. There are representations on thin paper of more than 60 photographs, taken of the interiors of* [illegible].

Note 1.p.373. [illegible] *griechischen Privataltertümer. 1893. 3 rd edit. P. 349.*

[illegible] the internal circle.[2] Sometimes these are turned in the same d-rection, and one of them partly covers its companion. Ill[illegible] they wrestle, when they embrace or engage in some concerte [illegible] ingenious variations, that from one vase to another modify the [illegible]

by the beauty of the virile form, made supple and trained by t the exercises of the palestra; this was then particularly the figure of an ephebe which they were incited thus to place where there was scarcely space for more than one figure. Doubtless t the data were alwans nearly the same; but finally to excite curiosity, the artist diversified the motive by the variety of t the attitudes. The movement chaoged from one vase to another. Here the ephebe, the warrior or the Silenus walks, there he runs; Elsewhere he crawls or casts himself forward with lowered head. He dances or leaps; he throws the discus, brandishes the spear or draws the bow; on several cups is seen an athlete exercising in picking the ground to strengthen the muscles, according to a custom widily distributed in gymnasiums and mentioned by several ancient authors (Figs. 220, 221).[1] Elsewhere a person lying down, holds the lyre of the musician or the cup of the drinker. (Fig. 222). The external field is utilized in the same spirit of skilful adaptation of the form to the space to be filled. T Thus on the outside of a cup of the museum of Madrid, there are seen on each side two nude women lying and facing each other. The one at the left plays the flute, and the other in a similar attitude extends to her companion a great kylik. Above is the inscription; "drink, thou also." (Fig. 223).

Note 1.p.372. What best gives the idea of the effort made by the ceramic painters of that time to diversify the themes, which served them as ornament for the interiors of cups, and to adapt their figures to the round basin, is the albug published under this title:- Designs from Greek vases in the British Museum, edited by A. S. Murray. 1894. There are representations on tinted paper of more than 60 photographs, taken of the interiors of c cups with great care at the Museum.

Note 1.p.374. Theocrites. Idyl. IV, 10, and scholiast on this verse. Festus under Rastrum. See Hermann-Blümner. Lehrbuch der griechischen Privataltertümer. 1882. 3 rd Edit. P. 349.

On a small number of cups, there are two joined figures in t the internal circle.[2] Sometimes those are turned in the same direction, and one of them partly covers its companion. Elsewhere they wrestle, when they embrace or engage in some concerted action, the twi figures facing each other. All these arrangements comprise variations, that from one vase to another modify the

appearance of the central group.

Note 2.p.374. There are even three figures inside a cup attributed to Euphronios by Hartwig. (Meistarschalen, Pl. XV).

Placed on the festal table, the cup had already attracted attention of the guests by the elegance of its proportions and the beautiful curves of its handles. Then when the slaves had filled it, this passed from hand to hand, and he that had just emptied it, fixed his eyes with complacency on the image that decorated its bottom. He appreciated its unexpectedness and grace. In that city where from the reign of Pisistratus, was thus more and more extended the taste for intelligent and discreet luxury, the cup had become the favorite vase, when the most skilful artists applied themselves to decorate it by their best works. It was there that these, to interest the eyes of connoisseurs, attempted bold foreshortenings and the sports of perspective. By studies of the nude for which they furnished occasion, the cups served them as a school. In undertaking to decorate it, they acjuired a most precious knowledge of form, and they initiated themselves in the art of representing this form seen at all angles, a science and art benefiting at the same time all paintings that they had to draw on vases of larger dimensions.

About this time, Attic potters also added to the effect and the beauty of all their cups by the invention of a partifular ground tone of reddish orange on which the black shows better than on the natural red of the clay. They likewise applied this tone on other pieces of luxury, their amphoras and hydrias. How they obtained it is not well known; but what is certain is, that under the effect of the glaze, this tone took an extraordinary lustre.[1]

Note 1.p.376. Pottier. catalogue. p. 764-765. Monuments Piot. Vol. X, p. 52.

In regard to these cups, which thenceforth play such a great part in the ceramics of Athens, and which will soon furnish it with some of its masterpieces, there has been made an observation that has its interest."There is noted a detail of which we have not yet a satisfactory explanation. The subject is not always placed on the axis of the handles. It would seem natural, that the potter having furnished the painter with the vase in

a state to be decorated, the latter would take into account the [illegible]

[illegible]

the interior to adjust himself by the handles? Is this a sort of dissymmetry that pleased the eyes of the Greeks? Is it negligence? The question remains for study."[23]

[illegible]

[illegible] the painter to establish the painting of his medallion was imp- [illegible] it. The cup was laid on a table, so that it rested on its uppe- [illegible] in a stable position, since it has only two points of support. Then it inclines to right or left, affected by the weight of t- the handle is in contact with the table (Fig. 224). This equil- [illegible] that is to fill the medallion; but the corresponding horizontal [illegible] cal; it is the line of the table joining the former and the latter. The line of the handles is thus an axis of oblique support for the cup to be decorated; it cannot serve as the axis of the decoration.

[illegible] les coupes grecques. (Rev. Arch. [illegible]).

See how the author of this study summarizes the considerations, [illegible] erally, it was necessary to seek a technical explanation of the [illegible] persons, according to all probability he painted his subject v- vertical, and a constant cause made the vertical chosen by all to be not in the axis of the handles. What could be that constant cause? The position of the cup. The problem then led to seek [illegible]

a state to be decorated, the latter would take into account the structure of the vase and guide himself by the line of the handles to arrange his internal subject. Now the handles are often seen to form a line quite oblique and not perpendicular to the painting (Louvre. Hall F, 66, 68, 83. Hall G, 12, 13, 104, 118, 141, 142, etc.). Why has not the artist taken the trouble in t the interior to adjust himself by the handles? Is this a sort of disymetry that pleased the eyes of the Greeks? Is it neglicence? The question remains for study."2

Note 2.p.376. Pottier. Catalogue. p. 657.

The solution of the problem appears to have been given in a recent study made on more than 200 cups.3 The axis chosen by t the painter to establish the painting of his medallion was imposed on him by the mode in which he placed the cup to decorate it. The cup was laid on a table, so that it rested on its upper edge and on the side of its foot. Thus placed, the cup is not in a stable position, since it has only two points of support. Then it inclines to right or left, affected by the weight of i its handle is in contact with the table (Fig. 224). This equilibrium being realized, the artist draws vertically the figure t that is to fill the medallion; but the corresponding horizontal is not parallel to the axis of the handles. This is the tangent drawn through the end of the handle to the circumference of the bowl; it is the line of the table joining the former and the l latter. The line of the handles is thus an axis of oblique support for the cup to be decorated; it cannot serve as the axis of the decoration.

Note 3.p.376. H. Houssay. L'axe du medallion interieur dans les coupes grecques. (Rev. Arch. 1912[1]. p.60-83).

See how the author of this study summarizes the considerations, that he has presented:- "the axis of the medallion being oblique, since this obliquity had fixed the limits and was the case generally, it was necessary to seek a technical explanation of the fact. As the artist could not properly incline the axis of his persons, according to all probability he painted his subject v vertical, and a constant cause made the vertical chosen by him to be not in the axis of the handles. What could be that constnt cause? The position of the cup. The problem then led to seek the position of the cup for which the obliquity of the handles

was a necessity of the trade. We have found that position; it furnishes an entire explanation of the facts in their least detail and is compelled by them. It is then necessary and sufficient"

Note 1.p.377. Houssay. p. 83. In the very ingenious and minute study of Houssay is found the indication and explanation of the case, why the choice of the axis of the medallion is not explaained by the work on the table and the support of the cup on o one handle. There are very small cups that the artist held entirely in the left hand while he painted. It might also occur t that the cup lying on its side remained in equilibrium after some oscillations without a handle coming in contact with the table. It was then the point of stability so obtained which determined the choice of the axis, etc.

It is now proper to return to those vases on which the talent of the painters, refined by the discipline to which they had b been subjected by a useful apprenticeship, found it could display itself more at ease on larger fields than those furnished by the cup. We shall on our way meet with painters with each his personal style, distinguishing himself by innovations introduced in the design and by the originality of his execution. In the lists that I shall draw up of the works of these masters, and cups will have their palec, a beautiful place; but none of these artists entirely devoted themselves to the decoration of cups, as Epictetos had almost entirely done. Of all workshops which then carried so high the fame of Athenian fabrication came the vases which reproduce, perfected by a very sure and delicate t taste, all the types made known to us by the study of the ceramics previously described.

3. Cachrylion and Euphronios.

With Epictetos and the artists trained by his lessons, the f first generation of painters of the light figure had learned to feel more vividly than their predecessors had done, the beauty of the nude and to represent it in a less conventional manner, to use for rendering all its aspects the resources which the n new procedure offered. Thus one endeavored to outline the contours of the body by a firm black line, by what we term the line in relief, from the slight projection that it has left on the surface of the clay. As for the muscles and the construction of the skeleton appearing through the flesh, men tried to indicate

[illegible] [illegible] attained a beginning of modeling. Then the principal effort was made in the drawing. If the composition was happily simplified, [illegible] [illegible] [illegible] [illegible] vivacity of actions.

It is divined from these indications, what was the nature of [illegible] had to become still more faithful and more free; he would be required to learn to represent the body no longer in that sort of geometrical drawing given by the front view, but in perspective, [illegible] was not only the form of the body which it was required to [illegible]ze more nearly. It was necessary to pass into the lines of the face at least something of that virtue that was externally expres- [illegible] en all decorators of clay had not adopted a uniform type for drawing the lines of the face. From one workshop to another, this type varied in a certain measure; but it was the same profile or the same face, that was drawn on all vases signed by the same name and a painter, one could almost say, on all vases [illegible] foot to give to one of his heads individual features, and for the entire period preceding that on which we shall enter with Euphronios, I know scarcely an example of a painting in which the mouth and eye, interpreters of the soul, are charged to manifest by the manner in which they are drawn, terror or suffering, admiration or joy. At most could be cited a vase with black figures on which sleep is indicated by closing the eye, [illegible] tried early to sketch, not without a certain awkwardness, the most expressive and spontaneous gestures. They finally attained to giving to these acts much correctness and vivacity; but the painter had not yet learned to contract or to lighten the fea- [illegible] be more intense and likewise more clearly defined, that could either affect the movements of the body, the flexure or stiff-

them by lighter lines, obtained by a brush dipped in a diluted color, in a black thinned by the addition of water; thus was attained a beginning of modeling. Then the principal effort was made in the drawing. If the composition was happily simplified, it usually was left a little loose; men were satisfied to place persons together without establishing between them those very intimate relations shown by the crossing of the members and the vivacity of actions.

It is divined from these indications, what was the nature of the task to be accomplished. The drawing of the ceramic painter had to become still more faithful and more free; he would be required to learn to represent the body no longer in that sort of geometriacl drawing given by the front view, but in perspective as it appeared to the eye from whatever point it was seen. It was not only the form of the body which it was required to seize more nearly. It was necessary to pass into the lines of the face at least something of that virtue that was externally expressed by the nobility, the movements of the soul. Doubtless until then all decorators of clan had not adopted a uniform type for d drawing the lines of the face. From one workshop to another, t this type varied in a certain measure; but it was the same profile or the same face, that was dfound on all vases signed by the same name and a painter, one could almost say, on all vases from the same workshop. It wau rare that the artist made an effort to give to one of his heads individual features, and for the entire period preceding that on which we shall enter with Euphronios, I know scarcely an example of a painting in which the mouth and eye, interpreters of the soul, are charged to manifest by the manner in which they are drawn, terror or suffering, admiration or joy. At most could be cited a vase with black figures on which sleep is indicated by closing the eye, which is represented only by a horizontal line (Fig. 184). Men tried early to sketch, not without a certain awkwardness, the most expressive and spontaneous gestures. They finally attained to giving to these acts much correctness and vivacity; but the painter had not yet learned to contract or to lighten the faces of his figures, thus to place there an expression, which should be more intense and likewise more clearly defined, that could either affect the movements of the body, the flexure or stiffen-

stiffening of the arms, the extension or bending of the fingers.
The more the image is reduced and the more difficult for the painter[13] to indicate by a slight inflexion of the lines of the forehead or nostrils, by the closing or opening of the eyelids, [illegible] the lips, the variations of the state of the soul of the [illegible] of its paintings. From this point of view, the cup usually does not give the artist conditions as favorable to him as those provided for him by the craters, amphoras or hydrias. With very rare exceptions, it does not offer to him such spacious fields to [illegible][44] [illegible] the giving the drawing of the face a certain development. Thus [illegible] ly to the decoration of cups, other painters allowed their [illegible] which their predecessors had hardly suspected.

[illegible] had accustomed their patrons overseas to demand from them the great vases that were often sent them filled with savory oil and the wine of Attica. Why had they interrupted the manufacture [illegible] succeeded the black figure? A certain chief of a workshop, at the same time had devoted himself with the aid of Epictetus to perfect the form and paintings of the cup, produced by the aid of other decorators amphoras, that by the structure and [illegible] ters, Hischylos, Cheiris, Python, Pistoxenos and Cachrylion, seem to have devoted themselves exclusively to the making of cups. It might be that there was only a deceptive appearance, due to the chance of the finds. Yet it seems difficult not to see in a specialist of the cup in that one of those makers, who from the number of vases signed by him that have come to us, appears to have had the most active and most frequented workshop at the [illegible].

From Cachrylion in 1893 were known 16 signed vases, that are all cups with or without a foot.[1] The name of kalos Memnon is common to him with Cheiris, that the presence of the prophylactic eyes on one of his cups and the style of his decoration com- [illegible]

stiffening of the arms, the extension or bending of the fingers. The more the image is reduced and the more difficult is for the painter to indicate by a slight inflexion of the lines of the forehead or nostrils, by the closing or opening of the eyelids, by the displacement of the pupil, by the opening or closing of the lips, the variations of the state of the soul of the persons of his paintings. From this point of view, the cup usually does not give the artist conditions as favorable to him as those provided for him by the cratera, amphora or hydria. With very rare exceptions, it does not offer to him such spacious fields to decorate, as where the figures could attain dimensions permitting t the giving the drawing of the fale a certain development. Thus while Epictetos and his rivals devoted themselves almost entirely to the decoration of cups, other painters allowed their brushes to cross over the large surfaces offered them by the vases of great height, found their material to solve the problems, w which their predecessors had hardly suspected.

From the beginning of the 6 th century the potters of Athens had accustomed their patrons overseas to demand from them those great wases that were often sent them filled with savory oil a and the wine of Attica. Why had they interrupted the manufacture, because in the decoration of those pieces the light figure had succeeded the black figure? A certain chief of a workshop, at the same time had devoted himself with the aid of Epictetos to perfect the form and paintings of the cup, produced by the aid of other decorators amphoras, that by the structure and ornamentation recall those of Nicosthenes; but often contemporary potters, Hischylos, Chelis, Python, Pistoxenes and Cachrylion, seem to have devoted themselves exclusively to the making of cups. It might be that there was only a deceptive appearance, due to the chance of the finds. Yet it seems difficult not to recognize a specialist of the cup in that one of those makers1, who from the number of vases signed by him that have come to us, appears to have had the most active and most frequented workshop about the end of the 6 th century.

From Cachrylion in 1893 were known 16 signed vases, that are all cups with or without a foot.[1] The name of kalos Memnon is common to him with Chelis, that the presence of the prophylactic eyes on one of his cups and the style of his decoration connect with the group of potters for whom Epictetos worked; but he has

the name of the aphesis (?) in common with that of Euphronios. He signed the cup that Euphronios decorated, and in the best of his works it is believed can be found traces of the influence [illegible]
[illegible]
tween the first generation of potters, who practised the design in light on a black ground, and that of the masters who
[illegible]
ing these masters. It is then proper to accord some attention to that of Cachrylion.

Note 1.p.330. On Cachrylion see P. Hartwig. Die griechische
[illegible]
130, 221. To the lists made by Klein and Hartwig can be [illegible] the bottom of a cup found by P. Orsi in his excavations at Gela. (Gela. p. 458, 459, Fig. 328).

[illegible]
are in very bad proportions and drawing; they are very in[illegible] to all those decorating the other vases signed by Cachrylion. One would be tempted to believe in a very awkward modern [illegible]
[illegible]
fragments that he published; but this weakness of execution [illegible] be explained otherwise. We should have there an ancient [illegible]
[illegible]
wares, did not hesitate to attach to it the mark of an [illegible] workshop well known and much frequented.

On the 16 cups that he has signed, the verb that [illegible]
[illegible]
to signify to the purchaser that the vase on which [illegible] inscription left his workshop. Only once, on a cup of the master of Kanich beside Cachrylion epoiesen is found a signature of [illegible]
[illegible]
formula epoiesen comprises only one interpretation. Cachrylion was certainly the chief of a workshop whose mark in his [illegible] was first on the market of Athens and foreign markets. If [illegible] the vases that he placed on sale, he did not inscribe the name of the painter, as done by the potters for whom Epictetos [illegible]
[illegible]
[illegible]
[illegible]
[illegible]

the name of the ephebe ,eagros in common with that of Euphronios. He signed the cup that Euphronios decorated, and in the best of his works it is believed can be found traces of the influence of the style of Euphronios. Cachrylion thus served to place between the first generation of potters, who practised the decoration in light on a black ground, and that of the masters who developed and enlarged the art of the red figure. Before studying these masters, it is then proper to accord some attention to that of Cachrylion.

Note 1.p.380. On Cachrylion see P. Hartwig. Die griechischen Meisterschalen, etc. Klein. Vasen mit Meistersignaturen, p.124-130, 221. To the lists made by Klein and Hartwig can be added the bottom of a cup found by P. Orsi in his excavations at Gela. (Gela. p. 458, 459, Fig. 328).

Subject is an ephebe standing near a horse. The two figures are in very bad proportions and drawing; they are very iiferior to all those decorating the other vases signed by Cachrylion. One would be tempted to believe in a very awkward modern counterfeit, if Orsi himself had not taken from his trenches all the fragments that he published; but this weakness of execution can be explained otherwise. We should have there an ancient counterfeit, the work of some local potter, who to sell better his bad wares, did not hesitate to attach to it the mark of an Athenian workshop well known and much frequented.

On the 16 cups that he has signed, the verb that appears after his name is always epoiesen, that the painter ordinarily employs to signify to the purchaser that the vase on which appears this inscriptiou left his workshop. Only once, on a cup of the museum of Munich beside Cachrylion epoiesen is found a signature of the painter, Euphronios egrapsen.[1] This constant repetition of the formula epoiesen comprises only one interpretation. Cachrylion was certainly the chief of a workshop whose mark in his time was first on the market of Athens and foreign markets. If on t the vases that he placed on sale, he did not inscribe the name of the painter, as done by the potters for whom Epictetos had worked, this is becasse he decorated them himself, or had them decorated under his eyeu by workmen attached to his workshop, that were merely docile interpreters of his sketches. Four chiefs of workshops, Exekias, Nearchos, Douris and Myron, adhered

to declaring on certain vases that they furnished to the public, that they claimed the honor both as potters and as painters.[2] Euphronios signed sometimes as painter and sometimes as potter. This suffices to prove that more than one manufacturer knew how to handle the brush, or if preferred, that more than one painter understood how to direct the operations of modeling and turning vases. The arts of claw as prictised at Athens did not comprise an absolute separation of the two trades, that of the potter and that of the painter of ornaments and figures.

Note 1.p.381. Klein. Die Vasen mit Meistersignaturen.p.138-139.

Note 2.p.381. The same. p.38, 39, 180, 217.

By the formula that he employs, Cachrylion announces himself to his patrons as the sole author responsible for all the work made in his workshop. Once only in our knowledge, he believes that he should act contrary to these customs. Perhaps this was on the formal request of his correspondent in Etruria, that he took the method of exceptionally soliciting the assistance of a painter in vogue, giving his name beside his own on the clay of the vase, whose decoration is not by Cachrylion, it is proper to carry to the credit of Euphronios, and which we shall refer to again. On the cups that he signed alone, it is proper to judge Cachrylion and to define his style.

It is a first trait by which the cups of Cachrylion resemble those decorated by Epictetos, showing the same taste and the s same practices of the workshop. Around the medallion of the bowl, there is here still only a double red fillet, while on the cups of Euphronios, even in those appearing most ancient, there is in this place a fret that gives a richer border to the image. On the other hand, this is what makes Cachrylion seem more advanced than the potters that employed Epictetos. Cachrylion abstains from placing on the exteriors of his cups the stale motive of the prophylactic eyes, a legacy of technics out of fashion. He employs the palmatium to separate the figures that decorate this part of the vase.

The figures which he places on this exterior further are rather juxtaposed than connected together, engaged in a common action. Such is the case for a cup at Palermo or which extend groups of ephebes,[1] and on a cup in Paris whose decoration has the same character.[2] Inside it is a young man playing ball (Fig.225).

On the exterior are ephebes in the palaestra. Two of them keep their hands in the basin of a fountain, and a third executes movements for making his arms supple (Fig. 226). It is more dif-
[illegible]
[illegible]
This is on a cup of the British Museum.[2] Inside a woman holds a flower and dances to the sound of the lyre played by a young
[illegible]
ce leaning on a staff and chatting with a woman that also gra-
[illegible]
an infant on a horse. All that does not rise from the commonplace,
[illegible]
[illegible]
arrangement shows a true art of composition (Fig. 229). Theseus stands on a chariot with four horses and carries off Antiope, queen of the Amazons, that he supports with the left arm. The young woman is clothed in oriental costume with the mitre and the anaxyrides, turns from him and looks back as if to speak a last farewell to the distant land from which he takes her. Behind the chariot of Theseus walks his inseparable Peirithoos and
[illegible]
[illegible]
acter of the painting, this picture forms in the work of the potter an exception that merits mention.

[illegible]

[illegible]

Note 3.p.282. Catalogue of Greek and Etruscan vases. Vol. III, E, 41.

On several other cups, there are no figures except inside
[illegible]
ced, on which the painter has placed two persons facing each other (Fig. 228). Usually there is but a single person, an Amazon warrior, drinker on a couch, ephebe, and as one of the best
[illegible]
onged to the collection Rayet (Fig. 230). It did not come from the Etruscan t mbs, like the other cups signed by Cachrylion. It was found at Velanideza in Greece itself on the north-east of Attica.

What the painter has represented there is a nude man running
[illegible]

On the exterior are ephebes in the palestra. Two of them wash their haods in the basin of a fountain, and a third executes m movements for making his arms supple (Fig. 226). It is more difficult to state what occupies the others (Fig. 227). There is cited only a single cup on which may be a mythological subject. This is on a cup of the British Museum.[3] Inside a woman holds a flower and dances to the sound of the lyre played by a young man standing before her (Fig. 228). On the exterior is an ephebe leaning on a staff and chatting with a woman that also presents him with a flower. At the right and left of this group is an infant on a horse. All that does not rise from the commonplace images, which decorate most cups from the workshops of the times; but on the other side of the exterior is a scene, whose arrangement shows a true art of composition (Fig. 229). Theseus stands on a chariot with four horses and carries off Antiopeia, queen of the Amazons, that he supports with the left arm. The young woman is clothed in oriental costume with the mitre and the anaxyrides, turns from him and looks back as if to speak a last farewell to the distant land from which he takes her. Behind the chariot of Theseus walks his inseparable Perithoos and his friend Phorbas. The names of the persons are inscribed on the clay. By the placing of these legends as by the entire character of the painting, this picture forms in the work of the p potter an exception that merits mention.

Note 1.p.382. Hartwig. Meisterschalen. Pl. I.

Note 2.p.382. Louvre. Hall G, 36.

Note 3.p.382. Catalogue of Greek and Etruscan vases. Vol. III, 8, 41.

On several other cups, there are no figures except inside the bowl.,One can scarcely cite more than one cup, that just described, on which the painter has placed two persons facing each o other (Fig. 228). Usually there is but a single person, an Amazon,,warrior, drinker on a couch, ephebe, and as one of the best specimens of these images may be taken a cup that formerly belonged to the collection Rayet (Fig. 230). It did not come from the Etruscan tombs, like the other cups signed by Cachrylion. It was found at Velanidezza in Greece itself on the north coast of Attica.

What the painter has represented there is a nude man running. He has the helmet on his head, greaves on his legs, a spear in

[illegible]
makes it very worthy of interest. Doubtless it had been broken into several fragments on the funeral pile of the dead. Those fragments were put together and cemented without the painting having suffered any of those retouches, of which Italian rest-
[illegible]
there the traces of the sketch, traces that very frequently can-
[illegible]
ent his figure on the cup itself, simply revived and still
[illegible]
and slightly burnished in a way in its passage. Hence are bril-
[illegible]
piercing daylight, and that we have tried to indicate by a dot-ted line in the pen drawing inserted here. Cachrylion thus did not copy the model. He improvised and invented his subjects
[illegible]
ed, that in the successive experiments of the sketch, and lastly in the definite line in black color, he has constantly enlarged
[illegible]

[illegible]
very seizes their movement. The entirety of the contour is very correct, but retains a certain dryness. Inside this cont-our are scarcely any lines to model the body, that accent the
[illegible]
correct. The heads are small and the profiles are without accent. The eye is only a flat dental and the mouth remains closed. Here is found nothing of the amplitude and power in the rendering which we shall have to indicate for Euphronios. Cachrylion sometimes seems to aspire to enlarge his style; but this effort is not sustained and does not end. If as some have supposed, Euphronios was trained in the workshop of Cachrylion, the pupil has singularly surpassed the master, and owes his nothing of the

the right hand, and on the left arm is a shield notched out on its upper edge, so as to leave more freedom in handling the spear. This cup offers beside its source one peculiarity, that makes it very worthy of intesest. Doubtless it had been broken into several fragments on the funeral pile of the dead. Those fragments were put together and cemented without the painting having suffered any of those retouches, of which Italian restorers are so lavish. "By this perfect integrity, one can follow there the traces of the sketch, traces that very frequently cannot be found on vases that came from Italy. The painter has sought his figure on the cup itself, simply revived and still a l little soft. The pencil that he used when he traced the lines, and slightly burnished in a way in its passage. Hence are brilliant lines that are distinguished by lighting the painting by glancing daylight, and that we have tried to indicate by a dotted line in the pen drawing inserted here. Cachrylion then did not copy the model. He improvised and invented his subjects on the vases themselves, which he had to decorate. It will be noted, that in the successive experiments of the sketch, and later in the definite line in black color, he has constantly enlarged the contours and made the lines more flexible. He has made a c curious effort to correct a natural defect of "seeing lean," t that he has so perfectly taken into account." 1

Note 1.p.385. Rayet and Collignon. Histoire de la ceramique grecque. p. 176-177. On this process of sketching on vases with red figures, see Histoire de l'Art. Vol. IX. p.330-333,Figs.177-17

This defect is indeed what strikes us in the decoration of the vases of Cachrylion. The painter poses his figures well and properly seizes their movement. The entirety of the contour is very correct, but retains a certain dryness. Inside this contour are scarcely any lines to model the body, that accent the muscles and joints. When there are such, they are not always correct. The heads are small and the profiles are without accent. The eye is only a flat tentil and the mouth remains closed. Here is found nothing of the amplitude and power in the rendering w which we shall have to indicate for Euphronios. Cachrylion sometimes seems to aspire to enlarge his style; but this effort is not sustained and does not end. If as some have supposed, Euphronios was trained in the workshop of Cachrylion, the pupil has singularly surpassed the master, and owes him nothing of the

[illegible]

into the style of his drawing. In all that we know of him, there [illegible]

ter would put into the expression, if not in the lines of the face, at least in the attitudes of the persons.[1]

[illegible] erschalen. Text, p. 17-70. Also see his Plates I, II, III.

In brief, what in Chachrylion merits not to be forgotten in the history of the ceramics of Athens is, that his signed work forms in some sort the transition between that of Epictetos and that of Euphronios. It is at this same time, to this same stage of art, that belongs a certain number of unsigned cups, mostly without external decoration, which it has been proposed to att- [illegible] are those on which are read the names of Memnon, of Epidromos [illegible] Leagros are the only names with kalos that are read on the [illegible] of Leagros, for his name is read on several cups of which Cla- [illegible] more advanced art, which seeks more lively movements, and which particularly applies itself to model the torso and the members [illegible] are seen two ephebes crowned with flowers and seated on a fedial [illegible] double flute (Fig. 231). The boots of one of the dancers, [illegible] great number of 45 vases on which is found the name of this Lea- [illegible]

merits that form its originality. Of personal invention, Cachrylion has carried nothing more into the choice of his themes than into the style of his drawing. In all that we know of him, there is only one painting which is truly interesting by what the painter would put into the expression, if not in the lines of the face, at least in the attitudes of the persons.[1]

Note 1.p.388. On the style of Cachrylion, see Hartwig. Meisterschalen. Text, p. 17-70. Also see his Plates I, II, III.

In brief, what in Cachrylion merits not to be forgotten in t the history of the ceramics of Athens is, that his signed work forms in some sort the transition between that of Epictetos and that of Euphronios. It is at this same time, to this same stage of art, that belongs a certain number of unsigned cups, mostly without external decoration, which it has been proposed to attribute at least in part, to the workshop of Cachrylion. These are those on which are read the names of Memnon, of Epidromos and of Leagros, accompanied by the epithet kalos.[1] Memnon and Leagros are the only names with kalos that are read on the cups of Cachrylion.[2] Memnon is also found with Chelis, which gives reason to believe that Cachrylion and Chelis were nearly contemporary. Doubtless Memnon belonged to a generation preceding that of Leagros, for his name is read on several cups on which black figures are near red figures.[3] As for Epidromos, his name is r read on 10 cups that are all anonymous; but I do not see on what ground to assign some of these cups to Cachrylion.[4] If all be considered, the subjects of the paintings are borrowed from the same repertory, there is in the execution of the figures a more advanced art, which seeks more lively movements, and which particularly applies itself to model the torso and the members by more lines in diluted black. This is proved by a cup on which are seen two ephebes crowned with flowers and seated on a festal couch. One of them has drunk too much and relieves his stomach, while the other pays no attention to the incident, but plays the double flute (Fig. 231). The boots of one of the diners, buskins with high legs, are placed on the ground. The character of the drawing here recalls the style of Euphronios much more than that of Cachrylion, and this resemblance is still more marked in the great number of 45 vases on which is found the name of this Leagros, who appears to have been for several years the great fav-

favorite of fashion. Already Cachrylion renders homage to him.[1] And one finds him drawn on a cratera signed by Euxitheos [3] and on a cratera of Euthymides.[4] Besides these four vases that place Leagros in connection with the potters and the painters named previously, there are some 40 others dedicated to him by the legend Leagros kalos, which bear neither signature of painter nor potter.[5] On nearly all the execution is by painters that distinguish themselves by the variety that they place in the choice of their themes, by the accent of freedom of their drawing, and especially by the care that they take in strongly marking the internal details. There suffices to give an idea of this, a cup in the central medallion of which represents a nude young man chasing a hare (Fig. 232). The brush has made felt t there the skeleton beneath the muscles, which is also indicated in the abdominal region with an emphasis that even goes to exaggeration. What is felt there is the influence of the style of Euphronios and his contemporaries. It betrays itself here even in the enclosure of the image. This is no longer a simple fillet as with Epictetos and Cachrylion. As always with Euphronios and his rivals, it is a fret in firm drawing.

Note 1.p.387. On the value and meaning of this epithet kalos in the epigraphy of Attic vases, see Histoire de l'Art. Vol. IX, p. 361-364; on the data that can be derived from it for dating the vases; X, p. 344-245. On these attributions of anonymous v vases to Cachrylion, see Hartwig, Meisterschalen, p. 38 et seq.

Note 2.p.387. Klein. Vasen etc. Cachrylion. Nos. 10, 14.

Note 3.p.387. The same. Chelis. No. 2. Klein. Die griechischen Vasen, etc. Memnon. Nos. 1-6.

Note 4.p.387. This is what Hartwig does (Meisterschalen. Pl. III and explanations of Plates).

Note 1.p.388. Klein. Cachrylion. No. 7.

Note 2.p.388. Klein. Oltos and Euxitheos, No. 4.

Note 3.p.388. Klein. Euphronios, No. 3.

Note 4.p.388. Euthymides, No. 4.

Note 5.p.388. Klein. Lieblingsinschriften. 2 nd edit.p.70-81.

It is possible that several anonymous vases, that celebrate the beauty of Leagros, came from the Workshop of Pamphaios, one of the manufacturers that seems to have been most in vogue about the end of the 6 th century. He commenced by producing vases with

black figures, then he devoted himself to the red figure and c caused to be decorated by Epictetos two cups with his mark, that have come to us; but his workshop remained active long enough, that on certain vases from it, there is believed to be recognized the influence of the style of Euphronios.[1]

Note 1.p.389. To the list of vases signed by Pamphaios given by Klein may be added the foot of a cup recently found by P. Orsi in his excavations at Locres. (Bull. d'arte. Vol. III. 1909. p. 143.

There are two amphoras by Pamphaios, whose form recalls that of the amphoras of Nicosthenes.[2] They form a pair in a way. On the body are subjects takin from traditional myths; but on the neck are found the figures of nude women, which Epictetos loved to frame in varied poses in the bottoms of cups that he signed. Here is one of these amphoras (Fig. 233). On the neck at both sides is a woman clothed in a very short and adhering tunic, h held at the waist by a girdle, running and turning the head backward. She holds in each hand a little dolphin by the tail. On the body, a one side is Menelaos recovering Helen. Armed as a hoplite, he advances with great steps, holding his sword in his right hand. He seizes the wrist of Helen with the left hand, who with disheveled hair extends the right hand in token of supplication. On the other side is the Centaur Chiron, who carries the infant Achilles (Fig. 234). Bearded and with a long p pendent hair, the Centaur is draped in his himation and carries on his left shoulder a leafy branch from which hangs a dead hare, fastened by her paws. On the right hand of the Centaur extended forward is seated the little Achilles, wrapped in his mantle. With an entirely similar arrangement, the other amphora has on the neck two nude women, who in different attitudes prelude their toilette by putting on their shoes (Fig. 235). These sketches from the gyneceum are of value for the attitude and the skill of the drawing. Menon and Andokides have left us amphoras decorated in the same taste, that must date at nearly the same time as that of Pamphaios.[1]

Note 2.p.389. Hall G, 2 and 3. On Pamphaios and the eclectic character of the products of his workshop, see Klein. Meistersignaturen, p. 87-97. On some vases his name is written Paimphaios and Panphaios. A maker that must have been contemporary with

[illegible]
on two cups that formed a part of a collection now scattered.
[illegible]
23, 28, Pl. III).

Note 1.p.92. Amphora of Menon (Am. Jour. Arch. 1903, p.73). Amphora of Andokides, Louvre. Hall G. I.

[illegible] ning of painting with red figures, we had occasion to [illegible] being constrained to delay for these imperfect attempts, and seem hurried to come to the artist who first knew how to utilize the resources of the new technics to give to the decoration of Attic vases a nobility and beauty to which they had not attained under the brushes of his predecessors.[2] Like the [illegible] there are also a chanthra and a psycter.

[illegible]

investigations undertaken in both libraries and museums, he has rendered real services to ceramographs and he can still render them.

From other indications, such as the names of beautiful ephebes and the names of potters inscribed on vases that he has [illegible] so, Euphronios had begun to produce some years before Duris and Brygos; but to judge by the progress shown by his style and technics, he appears to have continued to paint when [illegible] [illegible] tury that he commenced; his career was prolonged till about [illegible] or 360.

Of all those ceramic painters, Euphronios is the one whose figure and role may best be seen in the shadow from which [illegible] these patient and skillful workers. Up to a certain point, one can sketch his biography. He was already a famous artist before [illegible] layer of rubbish created by the conflagration of 480 and [illegible]

Cachrylion and Pamphaios is Hermaios, whose signature is read on two cups that formed a part of a collection now scattered. (Collection Van Branteghme. Catalogue by M. Fröner. 1892. Nos. 28, 29, Pl. III).

Note 1.p.390. Ampora of Menon (Am. Jour. Arch. 1905, p.78). Amphora of Andokides, Louvre. Hall G. I.

Already more than once in sketching the history of the beginning of painting with red figures, we had occasion to pronounce the name of Euphronios. We could then betray some impatience at being constrained to delay for these imperfect attempts, and s seem hurried to come to the artist who first knew how to utilize the resources of the new technics to give to the decoration of Attic vases a nobility and beauty to which they had not attained under the brushes of his predecessors.[2] Like the principal chiefs of workshops in the period when the severe style attained its climax, Euphronios is represented both by cups and by vases of other types. Likewise in the work of the most fertile painter of this epoch, Douris, if there are counted 21 cups, t there are also a chanthra and a psycter.

Note 2.p.390. Klein. Euphronios, etc. 1889. This book has its defects, which have been criticized with excessive severity; b but by the very extended researches whose results are given, investigations undertaken in both libraries and museums, he has rendered real services to ceramographs and he can still render them.

From other indications, such as the names of beautiluf ephebes and the names of potters inscribed on vases that he has signed, Euphronios had begun to produce some years before Douris a and Brygos; but to judge by the progress shown by his style and technics, he appears to have continued to paint when these younger masters were in full vogue. It was about the end of the 6 th century that he commenced; his career was prolonged till about 570 or 560.

Of all those ceramic painters, Euphronios is the one whose f figure and role may best be seen in the shadow from which appear these patient and skilful workers. Up to a certain point, one can sketch his biography. He was already a famous artist before 480. We have stated how there was found on the Acropolis in the layer of rubbish created by the conflagration of 480 and 479 a

dedication by Euphronios, potter.[1] One is much tempted to recognize Euphronios on a stele, whose relief represents a potter offering to Athena two cups as a specimen of his art. Of the name of the giver remain only the last three letters, i o s. Doubtless this is little, but what renders the conjecture [illegible] artist of the 5 th century, whose name ends in ios.[2] Finally, [illegible] the ceramic painter Euphronios are the three words, which we read traced by the brush of a contemporary painter on an amphora now preserved at Munich. On the front of the vase, the painter has inscribed his name and that of his father, [illegible] back: - "never has Euphronios done so well!" In this cry [illegible] so convinced of his own superiority, that he does not envy the success and vogue of Euphronios.[3]

[illegible]

[illegible]

[illegible]

[illegible] some have egrapsen and others have epoiesen. Those bearing the [illegible] those on which the first is read. They would then be later, [illegible] the first half of his life, which must have been very long, Euphronios worked at wages for several master potters; then he became on a fine day the chief of a workshop, and manufactured [illegible].

The inference derived from this succession of the two formulas [illegible] of Munich with the combat of Hercules and Geryon, that Cachrylion signed as potter.[1] From the examination of the vases on which is inscribed the name of this maker, we have concluded that Cachrylion must be almost a contemporary of Epictetos, i.e. of the beginning of the red figure.[2] On the other hand, the name of the ephebe Leagros, that is read on the three vases signed with egrapsen is absent from works on which appears the formula epoiesen. When these left the kiln, Leagros was forgotten.

dedeciation by Euphronios, potter.[1] One is much tempted to recognize Euphronios on a stele, whose relief represents a master potter offering to Athena two cups as a specimen of his art. Of the name of the giver remain only the last three letters, i o s. Doubtless this is little, but what renders the conjecture probable is that we do not know a single other Athenian ceramist of the 5 th century, whose name ends in ios.[2] Finally, what proves the reputation very rapidly acquired at Athens by the ceramic painter Euphronios are the three words, which we read traced by the brush of a contemporary painter on an amphora now preserved at Munich. On the front of the vase, the painter has inscribed his name and that of his father, Euthymides of Polio; but here is what he added to this signature on the back:- "never has Euphronios done so well!" In this cry uttered by the artist there is both pride and anger. Euthymides is not so convinced of his own superiority, that he does not envy the success and vogue of Euphronios.[3]

Note 1.p.391. Histoire de l'Art. Vol. X, p. 343.

Note 2.p.391. Lechat. La sculpture avant Phidias, p. 367.

Note 3.p.391. Klein. Meisstersignaturen. 2 nd edit. p.194.

There are from Euphronios vases signed in two different ways; some have egrapsen and others have epoisen. Those bearing the second of these forms are of freer make and more advanced than those on which the first is read. They would then be later; they represent the production of the last years of Euphronios. During the first half of his life, which must have been very long, Euphronios worked at wages for several master potters; then he became on a fine day the chief of a workshop, and manufactured on his own account.

The inference derived from this succession of the two formulas is confirmed by the evidence of the monuments. Among the three vases which Euphronios signed as painter, there is one, the cup of Munich with the combat of Hercules and Geryon, that Cachrylion signed as potter.[1] From the examination of the vases on which is inscribed the name of this maker, we have concluded that Cachrylion must be almost a contemporary of Epictetos, i.e.,of the beginning of the red figure.[2] On the other hand, the name of the ephebe Leagros, that is read on the three vases signed with egrapsen is absent from works on which appears the formula epoiesen. When these left the kiln, Leagros was forgotten. Other

[illegible]

Note 2.p.382. The same. p. 124.

[illegible]
is easily divined. He was --- this is proved by the [illegible]
Euthymides --- the painter most in view, and consequently [illegible]
[illegible]
idea came to him to derive more profit from the reputation [illegible]
as a decorator and the experience acquired of all secrets of the
the art of fire. When he saw leaving the Piraeus in full cargo
for Italy and Sicily, those vases that his brush had decorated
[illegible]
calculating for himself, what each of those exports represented
[illegible]
[illegible]
[illegible]
the caprices of fashion; but if his business was well conducted
[illegible]
chance of making a fortune; while the most skilful of the coll-
aborators could not hope at most to gain a liberal livelihood.
[illegible]
a simple employee, that he had been until then.[3] When did he
[illegible]
[illegible]
ers, and set themselves with feverish activity to reopen their
[illegible]
to renew the commercial relations, which the Persian invasion
[illegible]
movement of business. Articles of Athens, as we would say today,
had for two years been lacking on all markets, where they had
[illegible]
[illegible]
artist to open a workshop, whose products would be recommended
at first by a name already popular at Athens and abroad.

[illegible] this conjecture.

Of the double formula into which enters the name of Euphronios
there has been given another interpretation, that for our part
[illegible]

young men, Panaitos, Glaucon, Erothemis and Lycos were then the kings of fashion.

Note 1.p.392. Klein. Meistersignaturen. p. 138-139.

Note 2.p.392. The same. p. 124.

How Euphronios found himself led to change the situation thus is easily divined. he was --- this is proved by the caprice of Euthymides --- the painter most in view, and consequently best remunerated. By this trade he had amassed enough money that the idea came to him to derive more profit from the reputation made as a decorator and the experience acquired of all secrets of t the art of fire. When he saw leaving the Piraeus in full cargos for Italy and Sicily, those vases that his brush had decorated by ornaments and figures, he could not prevent himself from calculating for himself, what each of those exports represented f for the manufacturer in tetradrachmas with the owl and beautiful staters of gold. Doubtless the manufactrer ran risks to which the painter was not exposed, accidents in firing, also those of the caprices of fashion; but if his business was well conducted and circumstances favored it, this chief of industry had every chance of making a fortune, while the most skilful of his collaborators could not hope at most to gain a liberal livelihood. Doubtless this decided Euphronios to become a chief instead of a simple employee, that he had been until then.[3] When did he undertake this part? I freely believe that it was after Salamis and Platea, when the Athenians were proud of their recent prowess, and set themselves with feverish activity to reopen their workshops, and under the protection of their victorious fleet, to renew the commercial relations, which the Persian invasion had interrupted. They had then a rapid resumption and lively m movement of business. Articles of Athens, as we would say today, had for two years been lacking on all markets, where they had been first for half a century. As soon as the sea was free, export was restored. Then was the moment for an enterprising ceramist to open a workshop, whose products would be recommended at first by a name already popular at Athens and abroad.

Note 3.p.392. Hartwig, Furtwängler and Pottier all discard this conjecture.

Of the double formula into which enters the name of Euphronios, there has been given another interpretation, that for our part we refuse to accept. It has been desired to distinguist two

...terocloses, one of which was doubtless the father of the other, and was merely a painter while the second had the mark of a pol-[illegible] the entirety of the vases on which appears the name of Euphron-ios. On the vases signed by Euphronios as potter, there remains [illegible] ences between these two groups of monuments, the resemblances are too marked for one not to be convinced by that examination to recognize in all these paintings the work of an artist, who without changing his temperament, has not ceased to strengthen his drawing and enlarge his style.

[illegible]

There have so far been found only three vases that Euphronios signed [illegible] cure (Fig. 256), a cup at Munich, and a crater at the Louvre (Fig. 255). In the decoration of the crater has the artist [illegible] proof of most power and originality. It is then proper to commence the study of this series with that of the psycter and [illegible] which appear to be works of the beginning. Euphronios shows [illegible] superior to his predecessors; but one divines there [illegible] more than one indication that he still experiences some embarrassment before certain problems, that his rivals and he [illegible]

The psycter was one of those vases that had its marked place in the festal hall, and was of those whose decoration [illegible] appeal to their senses, which should recall past pleasures and give a foretaste of the pleasures of the future. These [illegible] were evoked and these appetites were aroused by a [illegible] as naturally scattered in the streets of the city, those joyous processions, those orgies that usually terminated in these banquets, or transposed into an imaginary world, that [illegible] the Maenads fainting in the arms of drunken Silenes. The [illegible] produced was of the same kind, when these artists cast on the clay the beautiful forms of nude athletes as well as those of [illegible]

[illegible] these festivals.

[illegible]

Euphronioses, one of which was doubtless the father of the other, and was merely a painter while the second had the mark of a potter.[1] This hypothesis does not resist a comparative study of t the entirety of the vases on which appears the name of Euphronios. On the vases signed by Euphronios as potter, there remains much of Euphronios the painter. If there are found some differences between these two groups of monuments, the resemblances are too marked for one not to be convinced by that examination to recognize in all these paintings the work of an artist, who without changing his temparament, has not ceased to strengthen his drawing and enlarge his style.

Note 1.p.393. Dümmler. Bonner Studien, p. 78.

There have so far been found only three vases that Euphronios signed as painter. These three vases are a psycter at S. Petersburg (Fig. 236), a cup at Munich, and a cratera at the Louvre. (Fig. 238). In the decoration of the cratera has the artist made proof of most power and originality. It is then proper to commence the study of this series with that of the psycter and cup, which appear to be works of the beginning. Euphronios shows himself superior to his predecessors; but one divines there from more than one indication that he still experiences some embarrassment before certain problems, that his rivals and he himself solved later without difficulty.

The psycter was one of those vases that had its marked place in the festal hall, and was of those whose decoration proposed to enliven the guests, by presenting to their eyes images to a appeal to their senses, which should recall past pleasures and give a foretaste of the pleasures of the future. These memories were evoked and these appetites were aroused by a theme varied in a thousand ways by the painters of crateras and cups, the representation of Bacchic scenes, that they either represented as naturally scattered in the streets of the city, those joyous processions, those comes that usually terminated in Greece the banquets, or transposed into an imaginary world, that showed t the Menads fainting in the arms of drunken Silenes. The effect produced was of the same kind, when these artists cast on the clay the beautiful forms of nude ephebes as well au those of female dancers, flute players and courtesans, who took part in these festivals.

On the psycter are seen four women with their hair placed

under a cap and entirely without clothing, carelessly p[illegible] [illegible] are extended at full length leaning on the left elbow; two others are seated with busts revealed. One of them is a flutist [illegible] whose fingers play on the instrument held by the lips. The three others each have two cups in hand, their brows enclosed in crowns of smallage, that passes for making drunkenness come [illegible] slowly and be more easily borne. One of them is viewed in front and prepares to empty her cup. The other holds it placed on her open palm, as if she wished to measure its depth before carrying it to her mouth. The fourth has seized it by a handle and uses it to play at cottabos (Fig. 259). This game had its marked place in the species of orgy (symposium) that followed the dinner. There was left in the cup after each bumper was drunk, a small quantity of wine; then the cup was held by passing one finger into one handle; a sort of slinging movement was then imparted to it, then the mouthful of wine left at the bottom was either thrown toward the opposite wall of the hall, or toward a fixed aim. During this time one thought and even spoke in a loud voice the name of the person that he loved, and according to the precision with which the liquid or latax reached the proposed aim, and according more or less to the noise that it made in falling, the player believed that this person returned it or had only indifference. On these primitive data, the imagination of the [illegible] had an orderer, a king; it became a sort of competition; it [illegible] [illegible] ance, one scale must be made to descend, or an entire pile of objects, one of which was hit by the jet and brought down a cascade of successive falls. The cottabos remained for more than [illegible] where pleasure was loved and where men boasted of elegance [illegible] a feast was well ordered, that was not enlivened by this [illegible]. Men prided themselves on having for it the richest and most beautiful cups. Cups still more luxurious might form the prizes." It is not doubtful that the favor enjoyed by this sport sur[illegible] contributed to the development taken by the industry of [illegible]

[illegible]

under a cap and entirely without clothing, carelessly posed on couches made softer by piles of cushions. Two of these women are extended at full length leaning on the left elbow; two others are seated with busts revealed. One of them is a flutist w whose fingers play on the instrument held by the lips. The three others each have two cups in hand, their brows enclosed by crowns of smallage, that passes for making drunkenness come more slowly and be more easily borne. One of them is viewed in front and prepares to empty her cup. The other holds it placed on her open palm, as if she wished to measure its depth before carrying it to her mouth. The fourth has seized it by a handle and uses it to play at cottabos (Fig. 239). This game had its marked place in the species of orgy (symposium) that followed the dinner. There was left in the cup after each bumper was drunk, a small quantity of wine; then the cup was held by passing one finger into one handle; a sort of slinging movement was then imparted to it, then the mouthful of wine left at the bottom was either thrown toward the opposite wall of the hall, or toward a fixed aim. During this time one thought and even spoke in a loud voice the name of the person that he loved, and according to the precision with which the liquid or latax reached the proposed aim, and according more or less to the noise that it made in falling, the player believed that this person returned it or had only indifference. On these primitive data, the imagination of the drinkers invented a hundred different combinations. The cottabos had an orderer, a kinm; it became a sort of competition; it had its victors and prizes, its stakes and forfeits. The latax was cast in time at the sound of the flute. The mark became a balance, one scale must be made to descend, or an entirel pile of objects, one of which was hit by the jet and brought down a cascade of successive falls. The cottabos remained for more than a century the rage at Athens, Corinth, Thebes, and at all cities where pleasure was loved and where men boasted of elegance. Not a feast was well ordered, that was not enlivened by this game. Men prided themselves on having for it the richest and most beautiful cups. Cups still more luxurious might form the prizes."[1] It is not doubtful that the favor enjoyed by this sport strongly contributed to the development taken by the industry of the cup, in the first half of the 5 th century.

Note 1.p.396. Rayet and Collignon. Histoire de la ceramique

[illegible]

[illegible] (Fig. [illegible]).

[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
utiful ephebe, Leagros, whose feelings she is going to test thus.
The words that she pronounces are read from right to left, pain-
ted on the clay near her right arm (Fig. 240). "Tis for thee t
[illegible]
[illegible]
[illegible]
ian invention, to have been imported from Sicily to Athens.

*Note 1.p.397. Tin is the Doric form of the dative and accusa-
tive of tu for ou.*

By this inscription and by the interest that the scene presents
and that it explains, this vase is already very worthy of atten-
[illegible]
ere are faults in drawing that are perceived at the very first.
The right leg of the flutist is too long. Certain movements of
[illegible]
ese painted elbows, which are also found elsewhere with Euphr-
nios; but what is here an especially strange awkwardness, is t
the manner in which the breasts are presented in the figures of
[illegible]
too far apart, and the painter instead of placing the globe
[illegible]
the right and left of the torso.

[illegible]
curacy in a painting, where in other respects the artist has
made proof of decision and knowledge. He has known how to va-
the poses of his four persons, poses that are of happy and natu-
ral form. The entirety of the contour is everywhere very corr-
The figure of the flutist in particular is of a good growth.
drawing has a breadth to which Epictetos did not attain.

[illegible]
the relief of the muscles and the joinings of the articulatio-
Perhaps he desired to indicate thus that female flesh with it

grecque. p. 162-162. Also see Article Cottabos in Dictionnaire des antiquitees grecques et Romaines (By Lafaye)..

By this game Smicra, "the little," amused hereself here. Each of the drinkers has her name inscribed near her in the field. Smicra with the index finger of the right hand passed through the handle of a skyphos, prepares to cast the contents of the vase; but before this action, she turns her head toward the beautiful ephebe, Leagros, whose feelings she is going to test thus. The words that she pronounces are read from right to left, painted on the clay near her right arm (Fig. 240). "Tis for thee t that I cast this latax, Leagros." The apostrophe to Leagros, although written in Attic letters, presents the forms of the Dorian dialect.[1] This is that the game of cottabos for being a Dorian invention, to have been imported from Sicily to Athens.

Note 1.p.397. Tin is the Doric form of the dative and accusative of tu for ou.

By this inscription and by the interest that the same presents and that it explains, this vase is already very worthy of attention. It is no less curious by the character of this style. There are faults in drawing that are perceived at the very first. The right leg of the flutist is too long. Certain movements of the arm have something a little angular,a little hard, that these painted elbows, which are also found elsewhere with Euphronios; but what is here an especially strange awkwardness, is t the manner in which the breasts are presented in the figures of Smicra the drinker and of her neighbor Palaisto. They are much too far apart, and the painter instead of placing the globe on the chest seen in front view, has made it project in profile at the right and left of the torso.

It is not without surprise that one finds such a serious inaccuracy in a painting, where in other respects the artist has m made proof of decision and knowledge. He has known how to vary the poses of his four persons, poses that are of happy and natural form. The entirety of the contour is everywhere very correct. The figure of the flutist in particular is of a good growth. The drawing has a breadth to which Epicetetos did not attain.

In these four figures, the painter abstained from indicating the relief of the mescles and the joinings of the articulations. Perhaps he desired to indicate thus that female flesh with its

delicacy and roundness, did not present to the eye the same appearance as that of the ephebe, where tendons and muscles have been developed by the exercises of the palestra.

There under the reserve of the special traits that define the [illegible] [illegible] dering, between the body of the man and that of the woman. The latter in the entirety of its construction has the robustness of the male body. This interpretation of the form is further not peculiar to Euphronios. It is found with nearly the same shades in the other contemporary painters. This is also what prevails in the sculpture of the 5 th century, at least in that [illegible]

[illegible] [illegible] [illegible] a new beauty, if one can so speak. Zeuxis, Praxiteles and Scop- [illegible] gave an elegance which distinguishes them from masculine forms. They [illegible]. They seek there the source of the pleasure that must be caused to the spectator by the images, which they offer of that beauty to him. Like the psycter of the [illegible] [illegible] giant, classed among the first works of Euphronios. There is read beside the name of Euphronios that of the potter Cachrylion. [illegible] just described. The cup is beyond the ordinary in its dimensions; it measures 1.62 feet in diameter with the handles. One admires [illegible] black glaze, which serves as a ground to the figures of a very vivid red and that of an orange glaze on which is detached the painting of the inside of the bowl. This same glaze, which is very rare in use, colors the foot of the vase. Finally, the decoration is here much more complex than that of the psycter. Inside is an isolated figure, and on the exterior is a subject [illegible]

[illegible] (Fig. 281). This perhaps [illegible] himself, this young man to whom is addressed on the psycter the vow of Smicra, and [illegible]

delicacy and roundness, did not present to the eye the same appearance as that of the ephebe, where tendons and muscles have been developed by the exercises of the palestra.

There under the reserve of the special traits that define the sex, the sole difference that he has made is in the mode of rendering, between the body of the man and that of the woman. The latter in the entirety of its construction has the robustness of the male body. This interpretation of the form is further n not peculiar to Euphronios. It is found with nearly the same shades in the other contemporary painters. This is also what prevails in the sculpture of the 5 th century, at least in that of European Greece, of Pelpponessus and of Attica.

The admirable statues themselves of the pediments of the Parthenon are also conceived in this form. It will be only in the 4 th century that painters and sculptors make the discovery of a new beauty, if one can so speak. Zeuxis, Praxiteles and Scopas finally learned, that for certain subjects the female forms have an elegance which distinguishes them from masculine forms. They insist on this character. They seek there the source of t the pleasure that must be caused to the spectator by the images, which they offer of that beauty to him. Like the psycter of the courtesans, the cup on which are represented the combat of Hercules against Geryon, and the carrying off of the flocks of the giant, classed among the first works of Euphronios. There is r read besede the name of Euphronios that of the potter Cachrylion. The work further has an entirely different importance, than that just described. The cup is beyond the ordinary in its dimensions; it measures 1.62 feet in diameter with the handles. One admires there the variety of tones and their beauty, the lustre of the black glaze, which serves as a ground to the figures of a very vivid red and that of an orange glaze on which is detached the painting of the inside of the bowl. This same glaze, which is very rare in use, colors the foot of the vase. Finally, the decoration is here much more complex than that of the psycter. Inside is an isolated figure, and on the exterior is a subject comprising numerous persons.

In the bowl is a cavalier whose mount walks with high steps. (Fig. 241). This perhaps Leagros himself, this yowng man to whom is addressed on the psycter the vow of Smicra, and whose

[illegible] [illegible] [illegible] ers shoulders the Thracian mantle whose thick and stiff fabric does not drape as freely the figure as does the light chlamys. [illegible]

This entire costume with its foreign elements gives the imp- [illegible] fore the multitude in a rather foreign dress, which he desires to impose on this fashion that suits all his caprices. Well seated and with hands low, he pulls at the bit. Under this [illegible] chest throws his head backward to the rear. No line of the [illegible] that presents the profile of the bottom of a valley. The figure is very skilfully placed on its circular enclosure. The ar- [illegible] [illegible] the interior of the bowl. There the orange band is in direct contact with the black of the field. On this exterior and bel- [illegible] [illegible]

[illegible] band, whose development is not even interrupted by the handles. [illegible] two scenes. On one side is the combat of Hercules and Geryon, (Fig. 242), onthe other is the march of the herd which the servants of Hercules drive toward Tyrins (Fig. 243).

[illegible] and Attic predecessors had often treated, and he has not [illegible] to innovate, so far as the arrangement and costume of the pers- ons.[1] One finds there all the figures that this painter [illegible] [illegible] Iolaos and Athena, who never leave Hercules to go alone into danger; there are the keepers of the herd, father Eurytion and the dog with two heads, Orthros, nearly related to Cerberus. [illegible] Hercules, who drive away the beasts on one side, and on the [illegible] [illegible] tant island of Erythria, that the giant inhabited.

name reappears here, accompanied by the epithet kalos near th-is image. Shod with boots of skin, the rider has a flat had w with wide brim, the Thessailan petasus. He wears thrown over his shoulders the Thracian mantle whose thick and stiff fabric does not drape as freely the figure as does the light chlamys, the uniform mantle of the Attic cavalier in service.

This entire costume with its foreign elements gives the imp-ression of a fancy dress. The beautiful aristocrat parades be-fore the multitude in a rather foreign dress, which he desires to impose on this fashion that suits all his caprices. Well s seated and with hands low, he pulls at the bit. Under this pr-essure, the horse with broad neck and shoulders and projecting chest throws his head backward to the rear. No line of the gr-ound. The hoofs of the horse rest on the contour of the disk, that presents the profile of the bottom of a valley. The figu-re is very skilfully placed on its circular enclosure. The ar-tist has devoted his principal effort to the other painting. The exterior of the cup has received a decoration wanting in the interior of the bowl. There the orange band is in direct contact with the black of the field. On this exterior and bel-ow the figures, between them and the foot, the ornamentist has interposed a scroll of elegant palmatiums.

The painting that surmounts that motive forms a continuous band, whose development is not even interrupted by the handles. Yet although it presents no marked division, it is divided in two scenes. On one side is the combat of Hercules and Geryon, (Fig. 242), onthe other is the march of the herd which the ser-vants of Hercules drive toward Tyrins (Fig. 243).

Euphronios has chosen a subject that his Ionian, Corinthian and Attic predecessors had often treated, and he has not tried to innovate, so far as the arrangement and costume of the pers-ons.[1] One finds there all the figures that this painting comp-rises in earlier works, besides the two antagonists. These are Iolaos and Athena, who never leave Hercules to ga alone into danger; there are the keepers of the herd, father Eurytion and the dog with two heads, Orthros, nearly related to Cerberus. To fill the field, Euphronios has added the four companions of Hercules, who drive away the beasts on one side, and on the o other behind Geryon is a woman, perhaps personifying this dis-tant island of Erythria, that the giant inhabited.

[illegible]

es on vases with black paintings. Hercules has the head, al- [illegible] girdle. The painter has further allowed himself to employ in the presentation of his figures certain conventions used by his predecessors. Thus in his Hercules, the head, legs and feet appear in profile, while the bust is developed in front [illegible] accuracies. The position of the figure being given, the back [illegible] the inside is seen. Euphronios has sacrificed there the accuracy of the drawing to the desire to explain the movement by the flexure of the fingers shut on the wood of the club. Some [illegible] see the back, the inside; but if the painter had retained the [illegible] that decorates the field of the shield, a Gorgon's head. In t[illegible] he omits some legs (Fig. 243); but to prove this, it is necessary to look closely. What is more apparent to the eye is, that each of these animals has but one horn, as in many old paintings. One horn, that next the spectator, was thought to cover [illegible] ve both feet placed flat on the soil; now the warriors [illegible] in full march.

In this painting as in that of the banquet of the courte[illegible] the persistent influence of the procedures of archaism and of [illegible] which cause to be foreseen those still more decisive! The [illegible] tings well composed. One feels there a sort of rhythm [illegible] Geryon are engaged in a combat which will end only by the d[illegible] th of one of the combatants, and very near at one side is a [illegible] throws herself forward as if affected by the heat of the [illegible]

Note 1.p.402. Histoire de l'Art. Vol. X. Figs. 3, 5, 125.

As on vases with black paintings, Hercules has the head, shoulders and chest wrapped in the lion's skin and holds in his left hand the bow and arrows, while his right brandishes the club. Geryon consists of three entire bodies connected by the girdle. The painter has further allowed himself to employ in the presentation of his figures certain conventions used by his predecessors. Thus in his Hercules, the head, legs and feet appear in profile, while the bust is developed in front view for its entire length. Still more striking are other inaccuracies. The position of the figure being given, the back of the right hand of Hercules must present itself to view;yet the inside is seen. Euphronios has sacrificed there the accuracy of the drawing to the desire to explain the movement by t the flexure of the fingers shut on the wood of the club. Same observation regarding the shield of Athena. One should only s see the back, the inside; but if the painter had retained the actual appearance, he could not have made visible the emblem that decorates the field of the shield, a Gorgon's head. In t the group of five cows and the bull that represent the herd, he omits some legs (Fig. 243); but to prove this, it is necesary to look closely. What is more apparent to the eye es, that each of these animals has but one horn, as in many nld paintings. One horn, that next the spectator, was thought to cover and conceal the other. Finally, the companions of Hercules have both feet placed flat on the soil; now the warriors charged to drive toward Tyrins the conquered prey must be regarded ar in full march.

In this painting as in that of the banquet of the courtesans, the drawing of Euphronios yet betrays by more than one trait the persistent influence of the procedures of archaism and of its conventions; but how much progress is already accomplished, which cause to be foreseen those still more decisive! The paintings is well composed. One feels there a sort of rhythm that assigns to each person his place, and connects him to the central group. This group comprises four persons, Hercules and Geryon are engaged in a combat which will end only by the death of one of the combatants, and very near at one side is Athena, who although quite certain of the triumph of her protege, throws herself forward as if affected by the heat of the battle,

on the other side being the nymph associated with Cep[illegible], she is agitated by a gust of terror. All there is violence and passion; but a little farther off at both sides are only fig- [illegible] in the prowess of the hero, and seem to regard the victory as [illegible] herders. His four companions as improvised herdsmen have taken possession of the herd, that is docile and passive and follows its new masters. There are in between the attitudes of the le-aders and those of the secondary actors of the drama, a contr-ast that has a happy effect.

In the present condition of the painting, this group of beas-ts forms a slightly confused mass in spite of the care, that [illegible] ring by a strong and clean line the contour of each of them. [illegible] the painter must have required from color the means of avoiding this apparent confusion. He must have employed there retc[illegible] peared without leaving visible traces. It is probable that the figures of the first plane were detached in white from the dark figures of the second plane. What authorizes this conjectures [illegible] this myth, was impressed by that left him by the ceramists of the 6 th century.

Note 1.p.403. It is thus on an Ionian amphora and on a C[illegible]

[illegible]

If by must be retained of that heritage, Euphronios was still connected to the past, what properly belongs to him is his dr-awing, which from one work to another becomes more free and [illegible]. Everywhere here in the indication of the movements is [illegible] and also the firm and easy seat of the cavalier with the [illegible] steps of the horse and the pose of his head. These merits the

on the other side being the nymph associated with Geryon, who is agatated by a spasm of terror. All there is violecne and passion; but a little farther off at both sides are only figures that breathe calmly, those of friends that are confident in the prowess of the hero, and seem to regard the victory as already acquired. Iolaos did not think himself called on to interfere. His four companions as improvised herdsmen have taken possession of the herd, that is docile and passive and follows its new masters. There are in between the attitudes of the leaders and those of the secondary actors of the drame, a contrast that has a happy effect.

In the present condition of the painting, this group of beasts forms a slightly confused mass in spiti of the care, that the painter has taken to vary the poses of the animals, in making by a strong and clean line the contour of each of them, and of indicating by lighter strokes of the brush the folds of the skin of neck and sides; but all gives reason to think that the painter must have required from color the means of avoiding this apparent confusion. He must have employed there retouches, that because of their slight adhesion to the clay, have disappeared without leaving visible traces. It is probable that the figures of the first plane were detached in white from the dark figures of the second plane. What authorizes this conjecture is the fact, that on several earlier vases on which are represented the scene of the driving away the herd of Geryon, the a animals are distinguished from each other by a difference in tint.[1] Now Euphronios in the graphical translation given of this myth, was impressed by that left him by the ceramists of the 6 th century.

Note 1.p.403. It is thus on an Ionian amphora and on a Chalcidian amphora (Grëechische Vasenmalerei. Text. I, p. 106-108). See the flock of Paris on an Ionian Amphora.(Histoire de l'Art. Vol. IX, Fig. 262).

If by what he retained of that heritage, Euphronios was still connected to the past, what properly belongs to him is his drawing, which from one work to another becomes more free and f firmer. Everywhere here io the indication of the movements is a rare accuracy. All is to be praised in the shape of the vase, and also the firm and easy seat of the cavalier with the high steps of the horse and the pose of his head. These merits are

[illegible]
[illegible]
of the crack, by the thickness of the members where the well
[illegible]
[illegible]
forward with a spring that is divined as irresistible. The issue
[illegible]
not always correct, it is already very expressive. It is in
the attitude of Athena, who runs toward Hercules, and in the
[illegible]
companion of Geryon. It is still more so in the figure of Euryt-
tion, in the right arm on which falling Eurytion leans to ret-
ard his fall, and also with Geryon in the two arms hanging from
[illegible]
uck with death. All effort for expression has even been carrie
farther, even in rendering the face. In the two dying figures,
[illegible]
the pupils are no longer in the middle of the globe; they hav
moved toward the upper eyelid.

These qualities of a bold and already very knowing craftsm-
ranship, but are better freed from the conventions of archai
in the paintings of a craters of the Louvre (Fig. 244). No
[illegible]
[illegible]
the hands of one of the most skilful makers of Ceramicos. Ther
is a type which will reproduce the cerateras of the school of
[illegible], to perfect that farther.

The vase is of round form, and yet one cannot say it has a
front and back by the character of its decoration. On one
is a mythical subject, the contest of Hercules and Antaeus. On
the other is a theme taken from familiar life, a concert of mu-
sic. In the festal hall the vase must be so placed that the
first of these two pictures was exposed to the view of the gu-
ests. The figures are of larger dimensions and the drawing has
more accent, a difference explained by that of the subjects.
The second painting is also no less careful in its drawing, of
the nude torso of the ephebes, the brush has omitted nothing
of the detail of the muscles.

[illegible]
[illegible]

still more apparent in the images of the exterior. The superhuman strength of Hercules is emphasized there bn the breadth of the trunk, by the thickness of the members where the well placed lines show the attachments of the bones and the power of the muscles. Both arms fight. The entire figure is thrown forward with a spring that is divined as irrestible. The issue of the combat can be foreseen. Hence, though this drawing is not always correct, it is already very expressive. It is in the attitude of Athena, who runs toward Hercules, and in the slightly stiff but very significant gesture of the nymph, the companion of Geryon. It is still more so in the figure of Eurytion, in the right arm on which falling Eurytion leans to retard his fall, and also with Geryon in the two arms hanging from that of the three bodies of the giant, which an arrow has struck with death. All effort for expression has even been carried farther, even in rendering the face. In the two dying figures, the eyes are turned upward; they are going to be extenguished. The pupils are no longer in the middle of the globe; they have moved toward the upper eyelid.

These qualities of a bold and already very knowing draftsman reappear, but are better freed from the conventions of archaism in the paintings of a cratera of the Louvre (Fig. 244). No name of the potter; but by the nobility of form and the discreet r richness of the ornamentation, it is divined that the vase left the hands of one of the most skilful makers of Ceramicos. There is a type which will reproduce the ceramists of the school of Euphronios, to perfect them farther.

The vase is of round form, and yet one cannot say it has a front and back by the character of its decoration. On one side is a mythical subject, the combat of Hercules and Anteus. On the other is a theme taken from familiar life, a concert of music. In the festal hall the vase must be so placed that the f first of these two pictures was exposed to the view of the guests. The figures are of larger dimensions and the drawing has more accent, a difference explained by that of the subjects. The second painting is also no less careful in its drawing; in the nude torso of the ephebes, the brush has omitted nothing of the detail of the muscles.

The front painting compresses five persons (Fig. 244). "At t the centre are the two adversaries of colossal height and forming

[illegible]

jeg lent beneath him, the other being free and bent; under the grasp of Hercules, his head has been violently thrown backward [illegible]

is extended with the hand turned to the ground, while the left arm is still free and seeks to release the stifling grasp."[1] [illegible]

the earth and mother of Antaeus, fleeing and lifting with the right hand a fold of her mantle; she turns her head and exten- [illegible]

are suspended in the field the arms of Hercules, the lion's skin in front view, the club upright and the quiver closed by a lid. At the right are two other draped women (the wife and [illegible]

the place of combat. Both make gestures of affright. Only two names are written in the field below the signature of the painter, those of Hercules and of Antaeus. Of this last legend, where the writing ran from right to left, the two first letters have disappeared.

Note 1.p.403. Pottier. Vases antiques, etc. p.154.

Whatever has been said of it (Euphronios has his defects) [illegible]

painting consecrated to the group of Antaeus and Hercules. The contrast between the figure of the hero, impassible and cold [illegible]

to emit a cry of anguish, the eye turned up under the lid presaging approaching death, the execution of the eyebrow and [illegible]

titude of the women above this compact group, who put the [illegible]

atic agitation in their gestures of fright, all contribute to make of this painting one of those most precious documents. [illegible]

a pyramidal group. On the left is Hercules, bearded and nude, half reclining with the left knee on the ground, with his left arm passed around the neck of Anteus, his reght arm beneath t the right armpit, and with both hands joined he grasps him strongly to choke him. The giant is bearded and nude, has fallen on the ground with body turned from left to right, the right leg bent beneath him, the other being free and bent; under the grasp of Hercules, his head has been violently thrown backward and forms the top of the group. His right arm is paralyzed and is extended with the hand turned to the ground, while the left arm is still free and seeks to release the stifling grasp."[1] At the left in the rear place is a draped woman, perhaps Ge, the earth and mother of Anteus, fleeing and lifting with the right hand a fold of her mantle; she turns her head and extends the left hand, as if she called for help. At the same side are suspended in the field the arms of Hercules, the lion's skin in front view, the club upright and the quiver closed by a lid. At the right are two other draped women (the wife and daughter of the giant?), who likewise flee with heads turned to the place of combat. Both make gestures of affright. Only two names are written in the field below the signature of the painter, those of Hercules and of Anteus. Of this last legend, where the writing ran from right to left, the two first letters have disappeared.

Note 1.p.406. Pottier. Vases antiques, etc. p.154.

Whatever has been said of it (Euphronios has his detractors), we cannot cite in the signed work of contemporary artists any painting comparable to the group of Anteus and Hercules.""The contrast between the figure of the hero, impassible and cold with closed lips, calm and widely open eyes, and the convulsed features of his adversary, whose mouth with visible teeth opens to emit a cry of anguish, the eye turned up under the lid expressing approaching death, the execution of the eyebrow and m moustache with black and shaggy edges, the technics of the hair and beard in thinned color and with irregular strokes expressing the savage and hirsute nature of the Libyan giant, the attitude of the women above this compact group, who put the dramatic agitation in their gestures of fright, all contribute to make of this painting one of those most precious documents, t

[illegible]
fore the Median vase (Plate VIII)." 1
[illegible]
As details of style will be noted the entirely conventional
[illegible]
it seems that the painter took the model there from bronze
sculpture, --- since on Hercules the hair is in projecting cl-
ose lines, which are like an imitation of the prominent spirals
[illegible]
only admire in Hercules the beautiful movement of the leg ben
and of the foot seen underneath as well as the display of [illegible]
[illegible]
Note also the effect produced by the right hand of Anteus, pro-
[illegible]
corner with picturesque decoration.
All this painting proves that Euphronios never intended to
[illegible]
lifting Anteus in the air to succeed in strangling him. It was
[illegible]
combat. In the paintings of vases, from the 7 th to the 4 th
centuries, the giant is always seen thrown on the ground.2
Note 2.p.407. Stephani. Compte rendu. 1867, p. 13 et seq.
The painting on the back is indeed by the same hand as that
of the principal side (Fig. 295). If the design is more simpli-
fied there, this difference in execution must only be from th
difference in subjects. What is especially striking in this
painting is the art of the composition. Three young men, exp-
[illegible]
sent at a concert; their attitude shows the attention they
desire to give to the sounds of the flute of the musician
[illegible]

that we possess of the Greek painting of the 5 th century, before the Median wars (Plate VIII)." [1]

Note 1.p.407. Pottier. Catalogue. p. 932.

As details of style will be noted the entirely conventional fashion in which the lashes are indicated around the eye,--- it seems that the painter took the model there from bronze sculpture, --- since on Hercules the hair is in projecting close lines, which are like an imitation of the prominent spirals pressed against each other by which the sculptors rendered the abundance of the hair. In the torso and pelvis of the overthrown giant, the powerful pectoral muscles, the ribs visible beneath the skin, the median line and the aponeusis of the abdomen are indicated with a precision that does honor to the anatomical science of the painter. There is almost an excess; that recalls the figure without skin. On the other hand, one can o only admire in Hercules the beautiful movement of the leg bent and of the foot seen underneath as well as the display of energy evidenced by the two feet of the hero fixed to the ground. Note also the effect produced by the right hand of Anteus, pendant as if dead. The arms and lion's skin of the hero form a corner with picturesque decoration.

All this painting proves that Euphronios never intended to state that the giant renewed his strength each time that he touched the earth. Otherwise he must have represented Hercules lifting Anteus in the air to succeed in strangling him. It was very much later that this variant of the myth seems to have b been believed, perhaps suggested by an erroneus interpretation of a monument that represented a classical phase of the Greek combat. In the paintings of vases, from the 7 th to the 4 th centuries, the giant is always seen thrown on the ground.[2]

Note 2.p.407. Stephani. Compte rendu. 1867, p. 13 et seq.

The painting on the back is indeed by the same hand as that of the principal side (Fig. 245). If the design is more simplified there, this difference in execution must only be from the difference in subjects. What is especially striking in this p painting is the art of the composition. Three young men, Leagros, Kephisodoros and a nameless one, represent the public present at a concert; their attitude shows the attention that they desire to give to the sounds of the flute of the musician Polycles. The predecessors of Euphronios had accustomed their patrons

to see all heads at the same level in a group. The hearers were seated to listen more conveniently, while the player must stand, the painter had some difficulty to conform in all points to that rule of icocephalie,[1] but he knew how to evade the difficwlty adroitly. Instead of placing his flutist on the top of the platform, as Cachrylion did when he represented the same scene,[2] he showed him on the lowest step, ~~in the act of ascending~~ the steps of the platform, one foot being still on the s step. The body leans forward so that the flutist does not much surpass the heads of the other persons. These have one hand r resting on a large staff, the other placed on the thigh, with very natural poses. Their busts are nude. They have no clothing other than the mantle rolled around the loins. The proportions are everywhere very correct, and the four figures are well distributed in the field, which they fill without encumbering it.

Note 1.p.408. On isocephalie, see Histoire de l'Art. Vol. VIII, pa 699-700.

Note 2.p.408. Klein. Vasen mit Meistersignaturen. p. 129.

The name of Leagros writteu in this painting near one of the persons suffices to prove that the cratera in question must be nearly contemporary with the psycter and the cup of Geryon, t that are decorated by this same kalos. Fashion was doubtless no less capricious at Athens than at Paris, and those that it had consecrated as princes of youth must have very quickly lost their prestige, when the beard grew on the chin. Leagros seems to have been one of the most admired of those elect by popular prejudice5 yet he also must have retained the privilege of this situation only during a very brief space of time. Since 7 of the 45 vases on which his name is read are still vases with b black figures, one can scarcely bring lower than the first years of the 5 th century the date of his ephemeral royalty. This date further accords with the very reasonable hypothesis, that in him is seen the stratege killed by the enemy in 467.[3]

Note 3.p.408. Klein. Lieblingsnamen. p. 70-81.

The composition presents in the cratera of the Louvre more interest than in the two other vases described above; but it is especially in the drawing that progress is emphasized. Doubtless here as in the two other paintings, the designer too e easily resolved to use conventions that he knew in advance were

accepted by his public. In the figures of none of these three vases is there a single attempt to foreshorten. Because he retained the ancient prictices, the Euphronios that was on wages from Cachrylion and other contemporary potters is again attached to the past; but on the other hand, as one feels him tending toward a more faithful representation of the living form! This firm aim is attested by the increasing clearness of his line, the more marked effort imposed on himself to attain to expression. We are then right to regard this cratera as the latest in date of the three vases signed by Euphronios as painter, w which does not mean that it may be much later than the two other pieces. To the richly endowed artist some months frequently sufficed to make a decisive step in the path in which he was engaged.

On the three vases in which are summarized the first period of the artistic life of Euphronios, he seems to interest himself less in the drapery than in the nude form. He does not seek the picturesque effects that the drapery can give, which it w will soon give under the brush of certain contemporaneous masters.[1] He sometimes contents himself with casting short shawls over the shoulders or on the thighs of ephebes. As for the figures of women, he is compelled to clothe them, when then do not belong to the list of gay women; but the tunics and mantles in which he clothes them only give meagre folds in a cold parallelism. When for a person racing, he wishes to detach from the body the ends of the himation, he does not know how to give a supple appearance to those parts of the fabric that the wind is thought to lift; he makes stiff and angular bundles of them. (Figs. 242, 244). For Euphronios the drapery is behind the nude.

Note 1.p.410. This accords with what is stated by Hartwig (Meisterschalen, pa 130, 143) and Furtwängler (Griechischen Vasenmalereien, text and plates 92-93).

To complete the list of the monuments of what might be termed the first manner of Euphronios, it is proper to mention at least two vases that appear to belong to the same period. One of the two was a cup of which remains only some fragments.[M] The painter had represented there episodes of an Ilioupersis, of the taking of Troy by the Greeks. Inside is the murder of Astyanax by Neoptolemos before Priam seated at the altar of Zeus.

On the outside is a combat between Greeks and Trojans. Of the word kalos and of the proper names that accompanied it, nothing remains but some very vague vestiges; but what forms the interest of these fragments is the two letters E V read on one of them under the altar where Priam has sought refuge. This can only be the beginning of a signature, concerning which one can hesitate only between Euphronios and Euthymides or Euxitheos; but by the quality of the line, the drawing of the feet and particularly by the way in which is rendered the disorder of tha hair of Astyanax, it is believed or rather recognized the hand of Euphronios. One also feels in this execution some trace of the traditions of archaism, and this gives reason to think that after the name of the artist should be restored rather t the verb egrapsen than the verb epoiesen; but all that retains a conjectural character, even the attribution to Euphronios as the place proposed to assign to this cup in the entirety of h his works.

Note 2.p.410. Museum of Berlin, 2281. K. Robert. Vasenfragmente des Euphronios (Arch. Zeit. 1882. p. 37-52, Pl. III).Hartwig. Meisterschalen. Text, p. 150-151. Klein. Meistersignaturen. p. 140, No. 6.

On the contrary, the name of Euphronios is inscribed with all its letters on an amphora with twisted handles, near one of two figures of Amazons, each of which decorates one of the sides of the vase;[1] near the other Amazon is the legend Antoxenos. Unfortunately this amphora has suffered much. It has been much restored. One cannot state whether on the original it had a verb that made of this name the true signature. Then who is this Antoxenos? A potter or a kalos? With the state of the vase, it is difficult to answer these questions. By its decoration with isolated figures on the body, as by the style itself of the figures, this vase does not fail to recall certain works coming from the workshops for which Epictetos worked.

Here are now the vases on which Euphronios no longer placed his signature as painter, but his maker's stamp, Euphronios epoiesen. These are more numerous. Even seven of them are counted;[2] but the problem which they present is difficult to solve, and perhaps comprises not a single solution. Become a manufacturer, did Euphronios continue himself to decorate all or a

part of the vases that he delivered to the public? Did he still practise the trade of painter?

[illegible]

[illegible]

Louvre is read inside, Euphronios epoiesen; on the exterior before the word egrapsen are distinguished no more than the four last letters of the painter's name, [illegible]. This painter [illegible] [illegible] has generally been preferred, and from certain analogies of style, to this hypothetical Onesimos are attributed [illegible] rotics. The case of Onesimos is further not an isolated one. [illegible] ... was first on the markets of Etruria, why would he hesitate to ask them to place it near his own on vases from which he wished to derive a good price?

[illegible] ... Onesimos.

[illegible] ... devoted no less than 84 pages and 10 plates to the assumed ... of this mysterious collaborator of Euphronios (p.503-582, and Pls. 52-82).

On the other hand, on 6 of the 7 vases of the second category is only the formula, Euphronios epoiesen. Must one conclude [illegible] the orders which fixed the form of decoration?[1] This role ... is that of most manufacturers; but matters could not pass entirely the same manner, when a famous painter had ... the direction of a workshop. In this case did he always leave [illegible] signed by his name? That is scarcely probable. What is possible [illegible] of the sketches and perhaps be also traced on the clay ...

part of the vases that he delivered to the public? Did he still practise the trade of painter?

Note 2.p.411. Klein. Meistersignaturen, p. 139-143.

We have proof that at least once, one of the artists attached to that workshop was authorized to claim the honor of painting, who decorated a vase made by Euphronios. On a cup of the Louvre is read inside, Euphronios epoiesen; on the exterior b before the word egrapsen are distinguished no more than the four last letters of the painter's name, IMOS. This painter m might have been called Diotimos or Onesimos.[3] This second restoration has generally been preferred, and from certain analogies of style, to this hypothetical Onesimos are attributed other cups, that perhaps issued from the kilns of Euphronios.[4] On several of them, the painting does not present the characters by which it is believed can be recognized the hand of Euphronios. The case of Onesimos is further not an isolated one. Euphronios before all adhered to selling his vessels well. If there were then at Athens some ceramic painters whose signature was first on the markets of Etruria, why would he hesitate to ask them to place it near his own on vases from which he w wished to derive a good price?

Note 3.p.411. Klein. Meistersignaturen, p. 143. Klein prefers Diotimos.

Note 4.p.411. Hartwig (Die griechischen Meisterschalen) has devoted no less than 64 pages and 10 plates to the assumed work of this mysterious collaborator of Euphronios (p.503-562, and Pls. 52-62).

On the other hand, on 6 of the 7 vases of the second category is only the formula, Euphronios epoiesen. Must one conclude f from this that for these vases Euphronios was satisfied to give the orders which fixed the form of decoration? [1] This role must be that of most manufacturers; but matters could not pass in entirely the same manner, when a famous painter had undertaken the direction of a workshop. In this case did he always leave to subordinates the task of executing the paintings of vases signed by his name? That is scarcely probable. What is possible is, that sometimes hurried by the work, he may have charged his pupils to paint the figures under his eyes; but he furnished the sketches and perhaps he also traced on the clay polished

by a first passage through the kiln, traced with the point this light sketch, that on signed vases is almost always found, still visible to whoever looks closely beneath the lines of thebrus

Note 1.p.412. On the relations of the potter and the painter, on the two formulas used together, see Pottier. Catalogue,p.6 699-705.

If this be so, it will be asked, why did not Euphronios write epoiesen ka egrapsen, after the example of some chiefs of workshops of the 6 th century? [2] Doubtless because he believed it useless thus to make his mark complex.He desired to inform the public by the new formula that he had adopted, that he had established himself as a manufacturer or chief, as we would say. At Athens as beyond the walls, everyone knew that he was a brilliant and innovating painter. No one imagined that to improve his position, he would renounce the art which had made his reputation. Purchasers were not deceived. After they read the verb epoiesen on the clay after the name of Euphronios, they did not fail to understand another verb egrapsen.

Note 2.p.412. Klein. Meistersignaturen, p. 11-12.

The vases bearing the mark of the workshop of Euphronios as potter are all on cups, and the most beautiful of these belong to the museum of the Louvre.[3] On it are seen represented inside Theseus received by Amphitrite, who gives him a crown, and on the exterior are various exploits of Theseus. This vase is dated in a certain measure by even the choice of the subject. A After the expulsion of the Pistratides, the Athenian democracy was in quest of a precursor to give the recollection and prestige of the past, began to seek this in Theseus, who until then had been merely a modest companion of Hercules;[1] but it was especially after Marathon, Salimis and Platea, that the Athenian people personified its own valor and recent prowess in this Theseus, who was believed to be seen to appear on the field of battle of Marathon. At the beginning of his career, Euphronios celebrated Hercules, conqueror of Geryon and victor over Anteus. Later the adventures of Theseus supplied the material of the decoration of one of the most beautiful cups. Then at Athens were no images more appreciated than those which recalled the victories obtained by Theseus over the Amazons, who came from the Orient to invade Attica, and over the maleficent monsters that infested the vicinity. In these legendary combats, the

people saw the announcement and the figures of those that he had himself sustained against the horde of barbarians, which Asia had thrown upon Europe. In 457 was celebrated with great splendor a commemmorative festival in honor of the hero, whose ashes were transported from Skyros to Athens by Cimon. Soon after was undertaken the erection of a temple in which Theseus was adored as a god. Our cup is perhaps only a few years earlier than that Apotheosis of the son of Egeus.

Note 1.p.413. On the work of the popular imagination, that by degrees made of Theseus the national hero and almost the e equal of Hercules, see Histoire de l'Art. Vol. X, p.97-98, and particularly the learned and intelligent Article by Pottier to which we refer in that regard.

This is further not only by the choice of the theme that this cup permits it to be divined that it was not contemporaneous with the first works of Euphronios. Since the moment when the latter illustrated the vases of Cachrylion, the public had become more exacting. It desired then a decoration to be more c complex than what had satisfied it previously. In the cups of Epictetos the painting in the bowl was only enclosed by a black fillet. In the cup of Geryon it had only a band of orange red. Here around the field filled by the image was at first a fret, an ornament that with some variations in detail nearly always occupies the same place. Then comes a black fillet and next a row of palmatiums. The richness of this partly double motive emphasized the importance of the painting for which it served as a frame.

The cup in question is of exceptional height. The height is nearly 7 ins. It measures 15.4 ins. in diameter without the handles and 19.3 ins. with them. Wide and shallow, the basin presents to the eye a painting comprising 4 figures. At the first glance at this beautiful vase, one takes account of the advance in perhaps less than a half century, the Athenian potter has accomplished in the sustained effort made to give the cup a decoration that raises the price and more and more its class as an object of great luxury. He began to interest himself in this from the time when the masters of the ancient style, Amasis and Exekias, had derived from the black figure all the advantage and effects which it comprised. Thus it had first to

perfect and to make lighter the form of the cup; these [illegible] [illegible] interest the eyes of the guests and arouse the curiosity of t[illegible] [illegible]

From the beginning of this fabrication, one or two Attic potters had attempted to bring into fashion cups, that recommended themselves to the purchaser only by the elegance of their form and by their lightness as well as by their vivid lustre and the metallic gloss of their black glaze. Such are [illegible] [illegible] and of Hermogenes (Figs. 143, 144). Sometimes the potter did not appeal to the brush. When he consented to arrange there a part for it, this was only to charge it to trace on the clay a fine palmette or to place there a single figure of small dimensions, the head of a woman or an animal walking.

[illegible] rate professional skill might seem to have had a certain success, the example was not followed. The potters could not resign themselves, if he restrained himself not to utilize it to [illegible] his disposal by the hollow of the cup and its roundness. He had [illegible] [illegible] [illegible] the painting there sufficed a single fillet or an ornament [illegible] [illegible] [illegible] circular band between the edge and the foot of the vase, persons could be grouped in number in a sequence.

The first idea that must present itself, and that actually appeared to the mind of the potter, was to insert in the [illegible] [illegible] ing the void of the field, and that the curves of its contour should harmonize with the enclosing line of the circle within which it was inscribed. What was first placed there was a single figure. That allowed itself to be more easily adapted to [illegible]. It required less effort of invention and of [illegible]ndation, than would have two joined figures in that place. If under the reign of the black figure are sometimes found

perfect and to make lighter the form of the cup; these masters applied themselves; but at the same time, they required of the brush to clothe this cup with an ornamentation, which should interest the eyes of the guests and arouse the curiosity of t their minds by the paintings that it offered them.

From the beginning of this fabrication, one or two Attic potters had attempted to bring into fashion cups, that recommended themselves to the purchaser only by the elegance of their form and by their lightness as well as by their vivid lustre and the metallic gloss of their black glaze. Such are some cups of Exekias (Figs. 127, 140) and particularly those of Tleson and of Hermogenes (Figs. 143, 144). Sometimes the potter did not appeal to the brush. When he consented to arrange there a part for it, this was only to charge it to trace on the clay a fine palmatium or to place there a single figure of small dimensions, the head of a woman or an animal walking.

Although this affectation of extreme simplicity served by rare professional skill might seem to have had a certain success, the example was not followed. The potters could not resign themselves, if he resigned himself not to utilize it to reflect and fix there the image of life, of surfaces placed at his disposal by the hollow of the cup and its roundness. He had there two distinct fields, which the difference of their shapes predestined to receive paintings of different character. There was first the interior of the bowl, where to give a frame of the painting there sufficed a simple fillet or an ornament like the fret, which the brush extended around the border of the cup. There was also the external or reverse surface; there on the circular band between the edge and the foot of the vase, persons could be grouped in number in a sequence.

The first idea that must present itself, and that actually appeared to the mind of the potter, was to insert in the bowl a figure with such movement, that it should fill in happy fashion the void of the field, and that the curves of its contours should harmonize with the enclosing line of the circle within which it was inscribed. What was first placed there was a single figure. That allowed itself to be more easily adapted to the frame. It required less effort of invention and of accommodation, than would have two joined figures in that place. If under the reign of the black figure are sometimes found

[illegible]

is seen to seek a motive, that permits him to place in this f [illegible]

the new style place in this field is an isolated person, a run- [illegible]

[illegible]

On the outsides of the same cups, we have first found real [illegible]

(Figs. 161-166, 152), then the images of hoplites that are exer-cising in the handling of arms or hasten to the palestra (Figs. [illegible]

also rustic scenes, the representation of the labors of the fields (Fig. 148). Some painters have attempted to decorate [illegible] have with the bird-nester a view of a forest (Fig. 149). Exek- [illegible] wind (Fig. 139). Nicosthenes did the same, when on the outside of one of his cups he represented a regatta, a contest of four [illegible] phins and sea birds (Fig. 170).

As can be seen by this enumeration and by the return to the [illegible] not employ there to fill the round of the bowl those convent-onal types, that the Greek artist had borrowed from his orien- [illegible]

in the hollow of a cup these two figures joined in a common action, this is entirely exceptional (Fig. 145). After the appearance of the red figure with the cup decorated by Nicosthenes, and then by Epictetos and his rivals, the painter still rarely is seen to seek a motive, that permits him to place in this f field two persons at a time. What nearly always the masters of the new style place in this field is an isoleted person, a runner, dancer, hoplite, archer, athlete, kneeling satyr, Hermes, or a drinker on a couch (Figs. 204, 206, 211, 213, 216, 219, 220, 221, 222, 225, 230, 232). On the contrary, among the examples of the best works of this school that we have presented, we have found to mention but very few of these bottoms of cups, where two persons face each other, a dancer here facing a citharist and there a flutist, elsewhere an ephebe standing before his master of gymnastics, or two young men, one of whom plays the flute (Figs. 208, 209, 231, 237).

On the outsides of the same cups, we have first found real or factitious animals, then files of cavaliers and of runners, (Figs. 141-146, 152),then the images of hoplites that are exercising in the handling of arms or hasten tn the palestra (Figs. 206, 207, 212). Elsewhere these are bacchanals (Fig. 227) or nude courtesans lying on a festal couch (Fig. 223). There are also rustic scenes, the representation of the labors of the fields (Fig. 148). Some painters have attempted to decorate the enterior of their cups by drawing landscapes there. We have with the bird-nester a view of a forest (Fig. 149). Exekias sketched a marine painting where he showed Bacchus extended in a boat surrounded by dolphins with a sail swelled by the wind (Fig. 139). Nicosthenes did the same, when on the outside of one of his cups he represented a regatta, a contest of four boats with all sails spread and running side by side among dolphins and sea birds (Fig. 170).

As can be seen by this enumeration and by the return to the past, the decoration of the cup up to Euphronios had a character much more descriptive than narrative. When the painter did not employ there to fill the round of the bowl those conventional types, tha the Greek artist had borrowed from his oriental predecessors, what he devoted to this purpose were figures that he detached from the scenes presented to his eyes by the

[illegible]

[illegible]

[illegible]

ing field and in the dining halls of persons of pleasure. At the beginning these were the same frames that the painter employed to ornament the exterior with this difference, that since [illegible] es suggested to him the idea of using this more spacious field [illegible] stories of epic poetry, which should furnish the subjects of most paintings by which he decorated his amphoras, hydrias and crateras; but he did not take this method freely and once for [illegible] had contested of arranging there a role that a motive that came from Egypt by the intermediary of the Ionian ornamentist. [illegible] or of this vase with this band in two equal divisions, each of [illegible] a group of three figures, Aeneas carrying his father Anchises [illegible] (Fig. 157). but he could not like Frytos and other painters did later, un- [illegible]

[illegible] and we have seen that on the cup which he decorated for Pytho. [illegible] accessory persons (Fig. 210). Likewise on one of the cups on [illegible] the unknown painter has represented Hercules, behind him standing Athena, coming to bring to Eurystheus, concealed in a jar, [illegible] signed by Euphronios nor on that dedicated to Memnon, is there the least relation between the painting of one side and that [illegible] two sides and that painted in the bowl.

[illegible]

daily life of the city. At the will of his caprice, he had distributed there, what in this century of photography we should call instantaneous views taken in the gymnasiums, on the training field and in the dining halls of persons of pleasure. At the beginning these were the same themes that the painter employed to ornament the exterior with this difference, that since he had more space there, he could group in that zone several persons, instead o showing but a single figure. This sometimes suggested to him the idea of using this more spacious field to place there in view one of the episodes of the old tales or stories of epic poetry, which should furnish the subjects of most paintings by which he decorated his amporas, hydrias and crateras; but he did not take this method freely and once for all. What restrained him at the first was the habit,that he had contracted of arranging there a role that a motive that came from Egypt by the intermediary of the Ionian ornamentist, The pair of large prophylactic eyes that appear on the exterior of this vase with this band in two equal divisions, each of which has but small extent. On one of them Nicosthenes placed a group of three figures, Eneas carrying his father Anchises on his back and holding his son Ascanius by the hand (Fig.157); but he could not like Brygos and other painters did later, undertake to unroll there the complex painting of the scenes of carnage that stained with blood the last night of Troy.

To give his work a freer career, Epictetos already knew how to free from the encumbering pair of the two prophylactic eyes, and we have seen that on the cup which he decorated for Python, he represented the murder of Busiris by Hercules with numerous accessory persons (Fig. 210). Likewise on one of the cups on which is inscribed the name of the beautiful ephebe Memnon, t the unknown painter has represented Hercules, behind him standing Athena, coming to bring to Eurystheus, concealed in a jar, the wild boar of Erymanthea (Fig. 217); but neither on the cup signed by Ephicttos nor on that dedicated to Memnon, is there the least relation between the painting of one side and that of the other side, no more than between the paintings of the two sides and tha painted in the bowl.

With the cup of the museum of Munich (Figs. 242, 243), Euphronios has made a step toward the unity of the decoration.

On one side of the exterior is seen Hercules triumphing over Geryon, and on the other side are the companions of the hero driving off the herd, that is the prize of the victory; but w what is within the cup is a cavalier that is not connected ty near or far with the exploit of Hercules (Fig. 241). It is only that the cup of the Louvre signed by Euphronios as potter (Pls. [illegible] that the maker of Attic cups attains the end toward which he seems to tend for some time. Here the [illegible] ve to glorify Theseus. Euphronios conceived the decoration of [illegible] were distributed among the fields offered him by the surfaces of the vase. One of the most singular adventures of the national hero, that which led him to the bottom of the sea, is related in the interior of the bowl. On the ou side is again Thes- [illegible] the monsters. This is a novel conception of the principle of this decoration, for this sort of synthesis that makes a way for the most skilful rivals and successors of Euphronios, Hiero, Douris and Eryqos.

Most this painting represents is an episode of the myth of [illegible] antas and of Hygin.[1] But a document discovered in 1896 among [illegible] ant version. The poems of Simonides, Bacchylides of Ceos, [illegible] taken as the subject of one of his dithyrambs, that appeared to have been sung at Delos in the festival in which was danced the farandole, which recalled the victory of Theseus over the Minotaur.[2] It was perhaps the success of this cantata that attracted to this theme the attention of artists. It had never been treated by the painters of the black figure. On the contrary, [illegible] of his most careful works assigned the place of honor to this adventure in the youth of the hero. A little later Micon, one of the most celebrated painters of the time, represented at in [illegible] temple of Theseus, and perhaps by this painting were more or [illegible] that date from the second half of the 5 th century, a crater

On one side of the exterior is seen Hercules triumphing over Geryon, and on the other side are the companions of the hero driving off the herd, that is the prize of the victory; but w what is within the cup is a cavalier that is not connected by near or far with the exploit of Hercules (Fig. 241). It is only that the cup of the Louvre signed by Euphronios as potter (Pls. IX, X; Figs. 246, 247), that the maker of Attic cups attains the end toward which he seems to tend for some time. Here the painter has not given a stroke of the brush, that does not serve to glorify Theseus. Euphronios conceived the decoration of this cup as the representation of a drama, whose various acts were distributed among the fields offered him by the surfaces of the vase. One of the most singular adventures of the national hero, that which led him to the bottom of the sea, is related in the interior of the bowl. On the outside is again Theseus a victor, who is found in several combats with brigands a and monsters. This is a novel conception of the principle of this decoration, for this sort of synthesis that makes a way for the most skilful rivals and successors of Euphronios, Hiero, Douris and Brygos.

What this painting represents is an episode of the myth of Theseus, until recently unknown except by some words of Pausanias and of Hygin.[1] But a document discovered in 1896 among the Greek papyruses of Egypt has given us a poetic and brilliant version. The nephew of Simonides, Bacchylides of Ceos, had taken as the subject of one of his dithyrambs, that appeared to have been sung at Delos in the festival in which was danced the farandole, which recalled the victory of Theseus over the Minotaur.[2] It was perhaps the success of this cantata that attracted to this theme the attention of artists. It had never been treated by the painters of the black figure. On the contrary, after the Median wars, here was Euphronios, who in one of his most careful works assigned the place of honor to this adventure in the youth of the hero. A little later Micon, one of the most celbrated painters of the time, represented at in one of the frescos by which he ornamented the cella of the temple of Theseus, and perhaps by this painting were more or less freely inspired the decorators of the two Attic vases, t that date from the second half of the 5 th century, a cratera

found at Agrigente and another that came from Bologna.[1]

Note 1.p.417. Pausanias. I, 17-2. Hygin. Poeticon etc. II, 5.

Note 2.p.417. Bacchylides. XVI. Edit Blass. Teubner).

Note 1.p.418. This is the painting of the cratera of Agrigente now in the National Library, that by its simple and serious arrangement seems must be nearest the fresco of Micon.(De Ridder. Catalogue etc. No. 418. Mon. dell'Ist. Vol. I, Pls. 52-53). There is more fancy and encumberment in the painting of the cratera of Bologna, that must proceed from some more recent painting (Mon. Vol. XII, Pl. 21). The same theme is again found presented also in a different manner on an amphora from Ruvo. (Röm. Mitt. XI, 894, Pl. 8).

The essential data of the myth are well summarized in the explanation given by Passanias of what he calls the painting that covers the third wall:- "When Theseus and the other young people were conducted into Crete, Minos became amorous of Peribea; but as Theseus opposed his passion, Minos was irritated and l loaded him with reproaches, and among other things said to him, that he was not the son of poseidon, and that he could not return a ring that he wore on his finger, if he himself cast it into the sea. In pronouncing these words, Minos is said to have thrown his ring into the sea. It is added that Theseus leaving the sea, brought the ring and a crown of gold." [2]

Note 2.p.418. On what was known of this myth before the discovery of the poem of Bacchylides, see the Memoir that De Witte has added to the plates of Sulpis. (Mons. pub.par Assoc. etc. 1872). For a minute description of the cup and of its actual state, see Pottier. Vases antiques, etc. II, p. 155-156.

It is necessary to read the ode of Bacchylides to understand all that the imagination of a poet or artist could infer from that straoge tale. There would early have been found the material for several paintings, each of which would have corresponded to one of the successive moments of the action; but the s sole fact in this tale, that tempted the painters is the bold plunge of the young hero into the abyss of the sea, and the reception given him by Poseidon and Amphitrite in Their damp palace, surrounded by the Nereids; this is the restoration of the ring and the gift of the crown.

Of all those who have represented this scene, Euphronios appears to be first in date. The group formed by his persons is

very skilfully placed within the frame. At the right and sitting on a seat without back is Amphitrite, whose right hand is extended toward the right hand of Theseus. Te stands before t the goddess. He has his feet placed,one on the head and the o other on the two open hands of Triton, who received him to lead him to his father, when he threw himself into the water. Between Amphitrite and Theseus and dominating both by an entire h head is Athena. With the left hand she supports her raised spear and in her right hand is held her favorite bird, the owl. Three dolphins are scattered on the field, showing that the scene occurs in the depth of the liquid element. This indication is in the taste of archaic art, and is not found on the more recent vases on which the same theme is treated. Athena no longer appears there. When he thus attaches the goddess to the steps of Theseus even in the depths of the waves, this is still a tradition of ancient art that Euphronios follows, that which he had invited Athena to stand behind Hercules in combat with Geryon. The faithful protectress of Athens could do no l less for the national hero, than she had done for Hercules.[1] (Plates IX, X).

Note 1.p.419. This monument has seemed to us of such high i interest, that to allow the reader better to appreciate the style, we have thought there should be represented here this painting, both by the photograph that Pottier has kindly communicated to us, and by the faithful representation that the g graver of J. Sulpis has given of it for the Association des etudes grecques.

These traces of archaism are not alone betrayed in the composition. The mark is also found in the drawing. See the image of Athena. The torso is presented in front view, as well as t the left foot, which slightly projects beyond the border of t the tunic. The head is inclined a little and turned to the right, while the left foot extends in the contrary direction, r repulsed in that direction by the feet of the seated Amphitrite. To show this foot in its entire development, the painter has not feared to give this to Athena a position, which the living model could not take without a twisting of the limbs, which would require of them some effort. Former painters had accustomed the eye to this arbitrary mixture in the same figure, of profile and front

profile and front views.

Again elsewhere in this group is found this alliance of a very sure knowledge of form and of a freedom that counts on the indulgence of clients accustomed to certain alterations of the image. Thus everywhere the drawing of the foot is properly correct and even of rare elegance, while the rendering of the hands is very unequal. There is a visible awkwardness in the traits of the open hands, of these two hands of Amphitrite and of Theseus, that reach toward each other, perhaps for the transfer of the ring. Too far apart, the fingers seem to be of wood. On the contrary, there is nothing to criticize in the mode of presenting the hands that close to grasp an object, of the two hands of Athena, one holding the owl and the other the spear. In this case the artist felt himself obliged to adapt the organ to those movements of grasping, while for the almost hieratic gesture of the extended hand, he was contented to reproduce a sort of traditional scheme.

It is the same for the drapery. Euphronios in his first works has appeared to us to have treated it with some negligence. Here the artist has applied himself to make felt by two very different traces the difference of the two species of fabrics that compose the vestments of each goddess. One distinguishes at first sight the long linen tunic, half transparent and in contact with the flesh, and the ample linen mantle thrown over the shoulders, which also covers the back and head of Amphitrite. If there is also something a little too regular in the too marked symmetry of the zigzags that form the border of the mantle, as in the multiplicity of the very close folds of the tunic and in their rigorous parallelism, the lines that trace these folds on Amphitrite and Athena add to the elegance of these figures. On the image of Athena that is again interested by a helmet with high crest, these lines are only visible below the girdle. Above that for the entire width of the chest the tunic is covered by the aegis, that is fringed by serpents and also envelops the shoulders and falls very low on the back. In the middle of this cuirass is a Gorgon's head. There is a happy contrast between the richness of the costumes of these two goddesses and the simplicity of the clothing of Theseus. The latter has his head bare with long hair that a band holds above the brow, and that falls behind on the nape. He is clad

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only in a light and short tunic, that allows his youthful form to be seen under the translucent fabric, and that stops at the middle of the thighs. He wears at his side the sword that slew the Minotaur. On the right leg above the ankle is a cord that appears to be a prophylactic amulet. That is represented in the same place on other vases.

In a higher degree, the merits of the execution are here the same as on the vases signed by Euphronios as painter. The same certainty of hand, permits more marvelous in line, where it is most delicate. This is what is especially admired in those curved lines, which are traced with a single stroke of the brush, without hesitation or joining, extending in following all the bends of the torso, from the head to the feet of Amphitrite.

In this painting the artist has made a very adroit use of the palette and instruments at his disposal. He has made use of the most beautiful black glaze to mark the vigor that contours the body, as well as certain details of costumes and of coiffure, while on other parts of the painting for the hair of Amphitrite and for that of Theseus, he has employed this color thinned, that laid by a finer brush tends toward yellowish brown. Amphitrite and Theseus seem to have blond hair. Also by touches of this thinned black are usually indicated the bones and muscles; but he could have space here for these touches only on the figure of Theseus, the only one of these persons whose forms were not entirely concealed under the clothing. Likewise the painter has been very sober in his indications. Scarcely do some very light lines outline the edge of the tibia, the roundness of the calf and the projection of the ankle.

In this delicate body of an adolescent, the muscles cannot have the same importance as in the robust body of a Hercules or of an Antaeus. To diversify the appearance of his decoration, Euphronios has also placed there in some places some touches of reddish purple. These touches were added after the passage through the kiln and have almost everywhere disappeared. Some traces of them are seen on the tunic of Theseus and on the curtains of Amphitrite. Also with this violet tone was painted the circle of the large crown which that goddess holds in the left hand.

This painting truly has charm. Before this image is expres-

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This painting truly has charm. Before this image is experien-

experienced an impression analogous to that felt before many frescos of the primitive Tuscans, of a Giotto or of Fra Angelico. In the attitude of the three principal persons is a serenity there, a meditation and a touching grace, that arouses t the idea of a sacred colloquy, as the Italians of the Renaissance said. With his modest air and the gracefulness of his members, Theseus is like a statue of youth in its first flower. Concerning that figure and its sober elegance has been recalled the memory of those verses of Sappho, that exhale the freshness of that Lesbian poetry, which every true literate cannot console himself for having almost completely lost.[1] Speaking to a young man, Sappho says to him;"I can best compare thee to a slender and supple twig that rises from the ground." [2]

Note 1.p.421. Hartwig. Meisterschaleu, text, p. 483.

Note 2.p.421. Sappho. Fragment 90, Edit. Bergk.

Again Theseus and his prowess are celebrated by the images on the outside of the cup. There is seen Theseus, conqueror of Skiron, Procrustes, Kerkyon, and of the bull of Marathon. But the painting on this side has been more seriously injured than in the bottom of the cup. With some care has been made tracings reproduced opposite (Figs. 246, 247), which could record only the lines still visible. At many points, the contour is broken. Still one sees enough to take account of all the poses and all the gestures. Everywhere the entirely nude figures are opposed in pairs. The hair of the hero is kept in order by a band, while the brigands over whom he triumphs have both hair and beard long and in disorder. Here Theseus seizes Skiron by the right leg and casts him from the top of a rock in o the sea. There he holds Procrustes by the hair, whom he has wounded in the side, and whose limbs he prepares to cut with his axe. Elsewhere he struggles with Kerkyon, body to body. Finally, in the fourth group he subdues the bull, whose legs and horns he has already bound with cords; he rests his knee on the back of the beast and presses him to the ground.

Everywhere there the designer has known how to put his figures in perspective. Already the Theseus of the bowl has not suffered that conventional deformation, which we have noted w with the Hercules of the cup of Geryon and in other figures. He has not as there a head and limbs in profile with a torso

in front view. Turned toward Amphitrite, Theseus indeed shows his right side. Besides, considering the violence and variety of the movements represented on the outside of the cup, there can one particularly appreciate the progress realized by the designer. Foreshortenings are noticed, like that of the left leg of Procrustes and of the left foot of Theseus in the struggle with the bull. Seen from behind, are seen the heel and sole of the foot. Thrown forward with marvellous energy, this Theseus shows the entire breadth of his back; there is one of the most beautiful sketches left to us by Greek art.[1] In the figures of the bottom of the cup, the drawing of the eye seen in profile already sensibly tends to approach the appearance that it presents in nature. If the contour of the two eyelids there is yet too elongated, the pupil there is no longer at the middle of the ball, as on archaic vases. It approaches the inner angle.

Note 1.p.124. One could ask if the painter were not inspired by the metope of the treasury of the Athenians at Delphi, where was represented this same exploit of Theseus. Unfortunately we have only the bull of the metope, whose pose strongly resembles that which it has on the vase (Homolle. Fouilles de Delphi. Vol. IV. Pls. 46-47). Nothing was found of the Theseus. Sculpture and cup are further nearly contemporaneous.

This progress in the rendering of the eye is still more marked in a cup known under the name of the cup of Eurystheus because of the place occupied on the outside by this brother of the great Hercules. This cup also bears the inscription Pytho-nos epoiesen, painted on the handle. The decoration has not the unity that characterizes the cup consecrated to the glory of Theseus. Here as on the opposite side are scenes borrowed from mythology.

In the bowl, below one of those baskets that are seen on more than one vase, represented on the wall of a [illegible] hall, is an old man seated and a woman standing (Fig. 233). The old man has a bald brow and a nude torso. The lower part of his body is enveloped in the folds of his mantle. One of his hands holds against his shoulder the knotty staff, from which persons of fashion were rarely separated at Athens. The other hand is extended toward the woman, accompanying by a gesture the words addr-

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addressed to her, whose sense is easily divined. As indicated by the lyre placed against the wall near her, she is a professional musician. During the repast, she has charmed the ears of the guests. Now one of them asks her for a pleasure of another kind, which she is not disposed to refuse. With head inclined toward the speaker, both her hands are engaged in untying the knots of the cord, that holds around her waist her only c clothing, an ample and soft tunic. Above the scene is the legend:- Epainetos kalos.

On the exterior are two distinct themes. At one side is a well known adventure of Hercules, which we have already found on the so-called cup of Vienna.(Fig. 217).[1] Eurystheus is seized by fright at seeing Hercules approach, bearing on his shoulders the ferocious monster, the wild boar of Erymanthus, still alive and gnashing his teeth. He has concealed himself in a g great jar of clay, from which project only his head and his r raised arms waving desperately. Behind him and a prey to the same terror is a woman and an old man, doubtless the father and mother of Eurystheus. The latter is the only person to whom the painter has given his name. Behind Hercules, his bow and quiver are suspended on the branches of a tree.

Note 1.p.425. Ionian ceramics had likewise shown us Hercules bringing to Eurystheus, Cerberus that he had subdued. The cause of the terror of Eurystheus is not the same as that of the Attic painters; but this terror is manifested in the same manner. The artists of Athens have taken from their predecessors the motive of the king cowering in a pithos.(Histoire de l'Art. Vol. IX, Fig. 256). On an Attic vase with black figures, that represents as here Hercules bearing the wild boar, Eurystheus seized by the same fear as here; but he has not yet gained his refuge; he only places one foot on the edge of the jar in which he is going to conceal himself (Vol. X, Figs. 136, 137).

On the other side is a subject of the same character, but it has not yet been successfully explained. Hermes in his costume of herald of the gods is standing before the horses of a quadriga. On the chariot is a nude ephebe, body leaning forward, pulling on the reins with both hands to restrain the impatience of the horses (Fig. 250).

Here again is a certain mode of presentation, that shows its

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On the exterior are two distinct themes. At one side is a well known adventure of Hercules, which we have already found on the so-called cup of Memnon.(Fig. 217).[1] Eurystheus is seized by fright at seeing Hercules approach, bearing on his shoulders the ferocious monster, the wild boar of Erymanthea, still alive and snapping his teeth. He has concealed himself in a g great jar of clay, from which project only his head and his r raised arms waving desperately. Behind him aod a prey to the same terror is a woman and an old man, doubtless the father and mother of Eurystheus. The latter is the only person to whom the painter has given his name. Behind Hercules, his bow and quiver are suspended on the branches of a tree.

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Here again is a certain mode of presentation, that shows its

archaism. For the courtesan of the psykter convention, the two breasts are in profile on a bust in front view. Elsewhere are inaccuracies, awkwardnesses. The left shoulder of the old man is too low and has the effect of a dislocated shoulder, and the arm attached to it is too long; but with these few faults the drawing here has everywhere that freedom, which already has struck us in the first works of Euphronios, and further in the decoration of this cup as in the cup of the Louvre, there is a boldness which was then a novelty. Thus in the figure of the woman of the group of the vase the two feet are seen in front view and foreshortened. There is further nowhere between the torso and the lower members that discordance by which the archaic painter was not frightened. The craftsman has understood that the side view and the front view exclude each other, and that for a given figure, it is necessary to choose between the two.

With the most decided tone, it has recently been affirmed that the painting of this vase could not be by Euphronios, who decorated the three vases on which he claimed the name of painter.[1] We are assured that the figures were drawn by another painter, whose hand it is claimed is recognized also in the decoration of the cup of the Louvre. On what basis is Euphronios declared incapable of rising to the point of painting attained on the cups in question? Doubtless the painter of the vases of the second group is in advance of that of the vases of the first group. His drawing is freer and more nearly entirely disengaged from the conventions of archaism. He particularizes more and better defines the individuals.

Note 1.p.178. *Furtwängler and Reichhold. Text,p.110. According to Furtwängler,"all cups signed by epoiesen entirely differ from those signed by egrapsen; they vary both in the conception and in the artist's temperament that they reveal. Not only does se no reason to attribute them to this master as painter, but on the contrary, all urges us to refuse him the paternity of these paintings."*

We have stated that there progress from one to the other series of vases on which is read the name of Euphronios; but why does one wish to give the honor to the anonymous painters, whose talents were utilized by Euphronios, rather than to himself?

archaism. For the courtesan of the gallant conversation, the two breasts are in profile on a bust in front view. Elsewhere are inaccuracies, awkwardnesses. The left shoulder of the old man is too low and has the effect of a dislocated shoulder, . and the arm attached to it is too long; but with these few fu faults the drawing here has everywhere that freedom, which already has struck us in the first works of Euphronios, and further in the decoration of this cup as in the cup of the Louvre, there is a boldness which was then a novelty. Thus in the figure of the woman of the group of the vase the two feet are seen in front view and foreshortened. There is further nowhere between the torso and the lower members that discordance by w which the archaic painter was not frightened. The draftsman h has understood that the side view and the front view exclude each other, and that for a given figure, it is necessary to c choose between the two.

With the most decided tone, it has recently been affirmed t that the painting of this vase could not be by Euphronios, who decorated the three vases on which he claimed the name of painter.[1] We are assured that the figures were drawn by another p painter, whose hand it is claimed is recognized also in the decoration of the cup of the Louvre. On what basis is Euphronios declared incapable of rising to the point of painting attained on the cups in question? Doubtless the painter of the vases of the second group is in advance of that of the vases of the first group. His drawing is freer and more nearly entirely disengaged from the conventions of archaism. He particularizes more and better defines the individuals.

Note 1.p.428. Furtwängler and Reichhold. Text,p.110. According to Furtwängler,"all cups signed by Epoiesen entirely differ from those signed by egrapsen; they vary both in the conception and in the artist's temperament that they reveal. Not only have we no reason to attribute them to this master as painter, but on the contrary, all urges us to refuse him the paternity of those paintings."

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Euphronios was born at one of those opportune homes where all is cleared and completed. He could then develop himself, anlarge his style and inprove his drawing in the course of a career, which perhaps represents forty or fifty years of incessant toil. Why should he be condemned to immobility, when around him at Athens and in the rest of Greece architecture, monumental painting and statuary marchedwith great strides toward perfection? In these conditions there is no basis for contesting his paternity of the paintings of the second group under the sole pretext that these are superior to those of the first. This is what was not at first understood; then it was believed that there was found in these more recent paintings an execution, not only distinguished by more knowledge and freedom from those paintings on which Euphronios placed his signature as painter. In the decorator of the cup of Theseus and of the cup of Eurystheus, it is claimed are discerned traits by which are revealed an artist's temperament, which is not that of the Euphronios of the cratera of Anteus and of the cup of Geryon;[1] but the hesitations of the idea of the critic prove, that he has no reason to adhere to an opinion, which he has himself abandoned.

Furtwängler began by attributing without hesitation to Euphronios the paintings of the cup of Theseusand he writes:- "The painter Euphronios with this cup stands at the height of his creations. The marvellous power peculiar to him and the life in the heads our publication for the first time makes truly and entirely recognized,"etc.(Die Griechische Vasenmalerei, text, p. 30). On reaching Pl. 23 in this publication, he retracts without even warning the reader, and he affirms that the painting of the cup of Eurystheus is the work of an anonymous artist, but superiorly endowed,"of whom we have already learned in Pl. V (I.e., the cup of the Louvre) to know an excellent work." (Text, p. 110). A year or two later, he again reconsiders this assertion and restores to Euphronios the painter the decoration of this same cup (Text of the 2 nd series, p.177-178).

What suffices to prove how much of that kind are subject to caution, is tha a certain other refined connoisseur is of an entirely opposite opinion.[2] He has studied in the originals several hundreds of Attic vases of the severe style, and he does not hesitate to credit the brush of Euphronios with these

paintings, to which the other asserts that Euphronios had only a single right, the right of property conferred on every chief of a workshop by the fact, that a work was executed under his direction. We further do not content ourselves with having noted on this contradiction of judgments. It can be shown that there is nothing in the paintings of the second group, which does not accord with the idea, that by the works of his youth, Euphronios must already have given to his contemporaries his talent and the tendencies that he obeyed.

Note 2.p.429. Hartwig does not doubt for an instant, that the paintings of the cup of Theseus and those of the cup of Eurystheus are the work of the brush of Euphronios (Meistersc-halen. Text. p. 447, 448, 481-494).

Next it is first proper to consider is the principle of the composition. Now we find there incontestable analogies from one group to the other. On four of five of the vases on which we have read the signature of Euphronios, the subject of the principal painting is a combat, the fight of the heroic conqueror of monsters against the giants, enemies of men and of gods, against brigands that infest the roads, and against the wild beasts that ravage the country. In whatever fashion he signs, Euphronios seems to please himself by representing these duels, that furnish his virtuosity with the occasion to show the virile body in action, in one of those efforts in which are stressed all the energy of the muscles. On the cup of Eurystheus is no combat in the proper sense of the word. Hercules the triumphed over his adversary, but the gesture of Hercules and those that terror dictates to the king of Argos are as violent as those to which the battle scenes give rise. To these motory scenes Euphronios everywhere opposed a scene of tranquil character, made to rest the mind of the spectator. On that cup of the Louvre, whose decoration is a true Theseid in images, he has found means to obtain an analogous effect by the choice of the theme, that he has adopted from the painting of the vase. Nothing is more calm and collected than the attitude of the young Theseus and of the two goddesses that receive him. Further, what is opposed to the tragic scenes taken from the old myths are genre scenes, here a cavalier marching in a parade dress, there a concert of music, or indeed the dialogue of an

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impatient old man and a complaisant courtesan.

It is not alone by the choice of subjects and by the distribution of them in the field, that these vases resemble each o other. Euphronios at all times of his career seems to take pleasure in inserting in his paintings, motives of dead nature between the figures. Those give to the scene represented a more frank apperance of reality. This is the service rendered on the cup of Eurystheus as on the cratera of Anteus by the arms of Hercules suspended on the trunk of a tree. They inform us that the scene of the action is not an enclosed place, but is in the country. Behind the pithos in which Eurysthenes conceals himself, another tree confirms this indication. When after the exploits of Hercules, Euphronios desired to celebrate those of Theseus, he again employed the same artifice. Between these groups, each of which recalls a feat of valor of Theseus, he has planted a tree that bears on its branches the sword and c chlamys of the hero. On the cup of Geryon, a tree with branches widely extended represents the forests through which the companions of Hercules drive the herd. In the painting of the feast of the courtesans, a basket hung on a nail recalls the variety of the furniture that ornaments the rich dining halls.

If one studies the quality nf the drawing according to the general arrangement of the decoration, he reaches the same conclusions. Doubtless in this respect, there are sensible differences between the cup of Geryon and that of Eurystheus. In the two paintings of the latter, we see heads with very individual features, the head of the old man in good fortune and t that of the father of Eurystheus. Nothing similar on the cup of Geryon; but have we not already seen the painter attempt t the notation of character on the cratera of the Louvre in the heads of Hercules and of Anteus, as the art critics say? As he knows more, he dares more. What he has done for men, he also does for animals. The horses of the quadriga of the cup of Eurystheus are distinguished from the horse represented on the cup of Geryon by a tapering head, by a finer neck and shoulder and by freer sides. This is because these animals are not of the same race. There is in one place the war horse, who must be strong at even the cost of some heaviness, and at the other, the racing horse in which all is sacrificed to swiftness.

If one enters into details of the rendering, singular analogies

which seem to prove the persistence of habits that the artist had contracted in his first attempts. By traces entirely similar are indicated on the vases of both series on nude adults the extensor muscles of the thigh, the knees, the roundness of a very strong calf and the relief of the ankle bone. Everywhere, both on the ancient vases as on those most recent, the feet are very careful and elegant in drawing, and the hands, at least if those must open, are equally awkward.

Where the difference is apparent is in the drapery. In the vases signed by egrapsen, the drapery is treated in a rather stiff manner. On the contrary, on the cup of Theseus, the brush is applied with evident pleasure to render the elegance of the narrow folds of a light linen tunic. This is that Euphronios has not ceased to learn, while not ceasing to produce. To cause him to make appreciated the part that a skilful interpreter could derive from the drapery, it would have sufficed by an example given to him by some one of his rivals; but while Euphronios paying more attention to the fabric than in the past, his hand also in places has remained faithful to old habits. Compare the bottom of the tunic of Eurytion on the cup of Geryon to the same part of the tunic of a woman on the cup of Eurystheus. These are the same arrangements of folds, the same projections of the lower border of the robe.

Euphronios had followed the movement of contemporaneous art. When he opened his workshop, he could not feel any embarrassment in conforming to the taste of the day in his fabrication, a taste that was more entirely that of the time when he had painted his figures. To launch the new work, he must aspire to sending it first to the markets of Etruria as vases, which by the richness and style of their decoration could rival those sent to their overseas patrons by the best employed potters of Ceramicus. The surest means that his shop could use from the first was to refer only to himself for the execution of the images by which he ornamented the cups, that had to sustain the competition of those signed by Hieron, Douris and Brygos.

On the other hand, one cannot minimize the importance of the information supplied by the vases already cited, on which is read beside the name of the painter Onesimos or Pistoxenos. It is proved that Euphronios has not failed to resort to the pro-

which seem to prove the persistence of habits that the artist had contracted in his first attempts. By traces entirely similar are indicated on the vases of both series on nude adults the extensor muscles of the thigh, the kneecap, the roundness of a very strong calf and the relief of the ankle bone. Everywhere, both on the ancient vases as on those most recent, the feet are very careful and elegant in drawing, and the hands, at least if those most open, are equally awkward.

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On the other hand, one cannot mistake the importance of the information supplied by the vases already cited, on which is read beside the name of the painter Onesimos or Diotimos. It is proved that Euphronios has not failed to resort to the bru-

brushes of collaborators that he employed to decorate his vases, just as he had been employed by Cachrylion. This was doubtless at the end of some time, when he had created for himself a great source of business, that to suffice for the demands, he thus secured himself of services of other ceramic painters. He sometimes inscribed his name beside theirs. More frequently he passed his name in silence, as he had omitted to sign as painter more than one of the vases on which he had formerly executed paintings for various potters.

Vases that received their certificate of origin from Euphronios, chief of a workshop, thus formed two categories, one being that of vases on which to his epoiesen he had the right to add the verb egrapsen, the other being that of vases on which as chief, he had imposed their form and the theme of their decoration, but leaving to one of his subordinates the care of executing the paintings. That the principle of this distinction cannot be doubted is justified, but where are produced the diversities of opinions is, when it is necessary to decide in which of these two classes it is proper to place certain cups in question. There is only one means of making this division, which is to study on each piece that is to be classified the character of the style of the composition of the decoration. By this method we have thought ourselves able to recognize the touch and the taste of Euphronios in the cups signed by him as potter. Proceeding similarly, one reaches the contrary conclusion for the other cups on which is read the same formula.

There is first the cup of the museum of Perugia on which is placed the scene of the adventure of Troilos surprised at the fountain by Achilles, a theme already found on the François vase and also elsewhere.[1] In the hollow of the basin, Achilles is represented as stabbing and holding by the hair the young Troilos, on whose head will fall his sword.[1] On the exterior is the vain flight of Troilos before Achilles. On the other side are Trojans, who put on their arms to go to the aid of Troilos.[2]

Note 1.p.432. Histoire de l'Art. Vol. IX. Fig. 185, p. 498, 501, 528.

Note 1.p.432. Gerhard. Antikenbildwerke. Pl. 53, 1.

Note 2.p.433. The same. Pl. 53.

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There is first the cup of the museum of Perugia on which is placed the scene of the adventure of Troilos surprised at the fountain by Achilles, a theme already found on the Francois vase and also elsewhere.[1] In the hollow of the basin, Achilles is represented as standing and holding by the hair the young Troilos, on whose head will fall his sword.[1] On the exterior is the vain flight of Troilos before Achilles. On the other side are Trojans, who put on their arms to go to the aid of Troilos.[2]

Note 1.p.432. Histoire de l'Art. Vol. IX. Fig. 198, p. 404, 501, 526.

Note 1.p.433. Hartwig. Meisterschalen. Pl. 59, 1.

Note 2.p.433. The same. Pl. 58.

The same impression has been made on all who have studied this cup: the decoration was not executed by Euphronios.[3] In all paintings made by Euphronios is a certain rhythm more easily felt than defined. Here the composition is disconnected and the lines are opposed. The drawing also has much less precision than with Euphronios. There is found none or scarcely any of those secondary traits, that accent so clearly on the cup of Geryon or the cratera of Antaeus, the relief of the muscles or the play of the bones beneath the skin. Nothing on the thighs or calves. Alone are quite awkwardly indicates the joint of the knee and the dry projection of the tibia.

Note 3.p.131. Hartwig. *Meisterschalen. p. 531. Furtwängler. 50 th Programme of Winckelmann fest. p.151, note 25; Berl. Phil. Woch. 1894. p.141.*

It has been proposed to attribute all this decoration to the painter whose mutilated signature appears on another product of the workshop of Euphronios.[4] That gives some probability to this conjecture besides certain analogies of drawing is; that on the cup of Perugia as on that of the Louvre is read the same name of Kalos, that of Lykos. Thus by more or less specious approximations, one comes to that of Onesimos that we are not even certain of calling by his true name. We shall not discuss this series of hypotheses. It suffices in this respect to mention a curious fact. On this vase for the first time on one of the heads, that of Achilles inside the cup, the eye is found correctly represented in profile (Fig. 251).

Note 4.p.132. Hartwig. Meisterschalen. p. 533-537.

Note 5.p.132. This is here the first borrowing that we have made from the plates of that beautiful work. Here is the complete title (see text). 1893. By more than one reference to the text of this work, we have already shown our estimate of the distinguished ceramograph, Dr. Hartwig; but we wish to state how grateful we are to him, and also to the publisher Keller, now the owner of the Meisterschalen, for the liberality with which he has permitted us to use at pleasure the plates of the atlas and the numerous drawings by the author inserted in his text. The choice of the vases reproduced in the atlas and text has been made with much taste. The execution of the drawings was entrusted to skillful and faithful artists. Nearly all the drawings have been allowed to appear in the collection only

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after an accurate comparison made by Hartwig himself with the original and the copies presented to him.

It has been agreed to place the same judgment on a cup, whose fragments are found in the Museum at Berlin.[1] It belongs to a series of vases whose decoration is executed in line on a white coating, and which in the course of this history must be the object of a special study. The drawing of Euphronios is recognized neither in the figures of the interior of the bowl, nor in the red figures of the exterior. In all that we know of the work signed by Euphronios, this is the sole example of use made of this procedure in the workshop directed by him. When to follow the fashion, he wished to offer his patrons vases of this sort, the aged master could not risk himself to apply methods of work to which he was not accustomed. The letters [illegible] seen on the field just below the signature of Euphronios, are perhaps the remains of a painter's name like [illegible], of a painter versed in these technics, whose assistance Euphronios ensured for this kind of products.

Note 1.p.486. Hartwig. Meisterschalen. Pls. LI, LII. Text, p. 484-491. Furtwängler. Berl.Phil.Woch. 1894. p.141.

If one could believe with good reason, not to comprise in the painter that was Euphronios, the vases with polychrome decoration on a white ground, the question would be more delicate for two cups with red figures on which is read his name, one of which belongs to our Cabinet of Antiques and the other to the Museum of Berlin.[2] On one was represented the adventure of Dolon; on the other are recognized scenes of the taking of Troy. The latter seems to us could be classed with some probability among the works of the youth of Euphronios;[3] but the fragments remaining from these two vases agree poorly with the conclusions made. We shall content ourselves with citing also for record of cups, that Euphronios also signed as potter and which appear to present only a moderate interest. In the bowl is a young flutist standing before a nude man of riper age, leaning on a knotty staff. On the outside are eleven persons in various attitudes, who leave a banquet. The two figures in the bowl are best in drawing. Those of the exterior are common in pose and execution.[1] To judge of the merit and originality of Euphronios, it is much better to adhere to the three vases that he has sig-

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alysed as painter, and to the two cups that we are permitted to add to them as authentic works of his brush, a state of preservation lending itself to the detailed study of the composition and style.

Note 2.p.154. Klein. Meistersignaturen. p.110. nos. 3, 4.

Note 3.p.154. See above, p. 410.

Note 1.p.155. Collection van Branteghem. Catalogue des mon. antiq. etc. 1892. The description is by Fröhner. The signature is painted in red letters within the bowl and has the form; Euphronios epoisen.

Like other ceramic painters, Euphronios could not fail to be inspired by models offered to him by the statuaries and painters, that the cities called to decorate by reliefs and frescos the walls and entablatures of edifices such as their porticos and temples; but if there exist some remains of the sculptures to which these decorators of clay could owe more than one useful suggestion, all monumental paintings have perished in which these artists must have found the material of more frequent and direct borrowings. We are then compelled to judge Euphronios as if he owed the qualities that distinguish him to himself, his natural gifts and his personal efforts.

What has first struck us in his work is the art with which he composes, both by the choice of subjects, when he arranges a happiest contrast between the two paintings of the interior and exterior of the vases, and that in each of these paintings he arranges to group his persons in the happiest manner, to join them closely to each other, and subject all of them to the laws of a certain rhythm that regulates their movements and gestures. Now this is not a common merit like that of a wise arrangement, where all the figures and attitudes concurred to the general effect; among the vases of this time, even among those of most careful work, there are more than one --- we have given several examples,--- where the theme is presented awkwardly, where unity is wanting. In the same order of ideas, there is noted the persistence with which Euphronios applies himself to define the scene of the action by inserting in his paintings accessories, that have at the same time the advantage of filling the background.

With Euphronios the execution is not inferior to the conception. More vividly than any of his predecessors, he has felt

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Note 2.p.434. Klein. Meistersignaturen. p.140. Nos. 5, 6.

Note 3.p.434. See above, p. 410.

Note 1.p.435. Collection Van Branteghem. Catalogue des mon. antiq. etc. 1892. The description is by Fröhner. The signature is painted in red letters within the bowl and has the form; Euphronios epoisen.

Like other ceramic painters, Euphronios could not fail to be inspired by models offered to him by the statuaries and painters, that the cities called to decorate by reliefs and frescos the walls and entablatures of edifices such as their porticos and temples; but if there exist some remains of the sculptures to which these decorators of clay could owe more than one useful suggestion, all monumental paintings have perished in which these artists must have found the material of more frequent and direct borrowings. We are then compelled to judge Euphronios as if he owed the qualities that distinguish him to himself, his natural gifts and his personal efforts.

What has first struck us in his work is the art with which he composes, both by the choice of subjects, when he arranges a piquant contrast between the two paintings of the interior and exterior of the vases, and that in each of these paintings he arranges to group his persons in the happiest manner, to j join them closely to each other, and subject all of them to the laws of a certain rhythm that regulates their movements and g gestures. Now this is not a common merit like that of a wise arrangement, where all the figures and attitudes concurred in the general effect; among the vases of this time, even among those of most careful work, there are more than one --- we have given several examples,--- where the theme is presented awkwardly, where unity is wanting. In the same order of ideas, there is noted the persistence with which Euphronios applies himself to define the scene of the action by inserting in his paintings accessories, that have at the same time the advantage of filling the background.

With Euphronios the execution is not inferior to the conception. More vividly than any of his predecessors, he has felt

the beauty of the nude body of woman as well as of man, and he has fixed rendered it with an intelligent and moved sincerity, everywhere that there has not intervened some tradition of archaism, to vitiate the translation offered to him. There are certain figures by him without exaggeration, that can be said to approach the marbles, which are in the matter of the best works produced by sculpture in the first half of the 5 th century.[1] Thus has been compared the flutist of the psykter (Fig. 239) to the admirable relief, that represents the same subject on one side of the Ludovisi throne (Fig. 252). It is the same pose, except that the flutist of the throne with the right leg crossed over the left leg has something more voluntary and more complex, than the careless stance of the dancers in the hetairas of the psykter, than their lax stretching. To render the movement that he had chosen, the sculptor required more knowledge and skill than was demanded from the painter by the part that he had taken. Further, the modeling of the body is scarcely indicated by Euphronios, while in the relief it is already strongly felt, so that one divines there all the suppleness of young and firm flesh. I believe the marble later than the vase. It is a more advanced art. It was the same for the youthful and charming Theseus of the cup of the Louvre; it has been almost believed that this prototype has been found in one of those metopes of the treasury of the Athenians recently found at Delphi, in that one where Theseus is seen clothed in a light and short tunic as on the vase, standing before Athena.[2] Here for the adolescent, the body has yet no sex, so to speak; but with a Herakles or Antaeus, how precise and compact is the drawing, what vigor in the lines by which the painter has known how to characterise the qualities peculiar to the virile body, that of an athlete or soldier! In his desire to render visible to the eye the strength of the muscular masses and of the bony framework, this painter sometimes lacks exceeding moderation. But even where this defect tends to become marked, one is inclined to excuse it, this evidences so much effort, that the artist has imposed on himself to omit nothing essential, and to transcribe faithfully all inflexions of the living form. In those of his vases that we believe most recent, he has surpassed himself. When he took it in hand, he finally knew how to

the beauty of the nude body of woman as well as of man, and he has fisst rendered it with an intelligent and moved sincerity, everywhere that there has not intervened some tradition of archaism, to vitiate the translation offered to him. There are certain figures by him without exagerration, that can be said to approach the marbles, which are in the number of the best works produced by sculpture in the first hafl of the 5 th century.[1] Thus has been compared the flutist of the psycter (Fig. 239) to the admirable relief, that represents the same subject on one side of the Ludovisi throne (Fig. 252). It is the same pose, except that the flutist of the throne with the right leg crossed over the left leg has something more voluntary and more complex, than the careless abandon of the members in the hetaira of the psycter, than their lax stretching. To render the movement that he had chosen, the sculptor required more knowledge and skill than was demanded from the painter by the part that he had taken. Further, the modeling of the body is scarcely indicated by Euphronios, while in the relief it is already strongly felt, so that one divines there all the suppleness of young and firm flesh. I believe the marble later than the vase. It is a more advanced art. It was the same for the youthful and charming Theseus of the cup of the Louvre; It has been almost believed that this prototype has been found in one of those metopes of the treasury of the Athenians recently found at Delphi, in that one where Theseus is seen clothed in a light and short tunic as on the vase, standing before Athena.[3] There for the adolescent, the body has yet no sex, so to speak; but with a Hercules or Anteus, how precise and compact is the drawing, what vigor in the lines by which the painter has known how to characterize the qualities peculiar to the virile body, that of an athlete or soldier! In his desire to render visible to the eye the strength of the muscular masses and of the bony framework, this painter sometimes risks exceeding moderation, but even where this defect tends to become marked, one is inclined to excuse it, this evidences so much effort, that the artist has imposed on himself to omit nothing essential, and to transcribe faithfully all inflexions of the living form. In those of his vases that we believe most recent, he has surpassed himself. When he took it in hand, he finally knew how to

derive from the drapery the most beautiful effects that it allows. At the same time, he has exerted himself and has frequently succeeded in placing his figures in perspective, in no longer showing them as deformed, but such as they were really seen by the spectator. If he does not yet apply this mode of frontal presentation to the eyes of his profiles, already in certain foreshortenings, such as those of the cups of Theseus and of Eurystheus, he attained a true mastery.

Note 1.p.438. Pottier. Catalogue, p. 928, 941. Lechat. La sculpture antique avant Phidias. p.415-416, 419.

Note 2.p.438. Antike Denkmäler. Vol. II, Pl. 7. On the source and meaning of this relief, see Petersen. Röm.Mitt. Vol. VII, 1892, p. 32.

Note 3.p.438. Homolle. Fouilles de Delphes. Vol. IV. Pl.35.

This form by which he is charmed not only has material for expression, a material whose beautiful lines he admires, and a happy proportions in the noblest organic types that nature has created. He desires to make this form expressive, to make it reveal a permanent or temporary state of the soul. His predecessors, the archaic painters, were satisfied in giving to be divined by the attitudes and movements of the body, that were in general emotions that animated the persons in their paintings, for example if there were joy or sorrow. That no longer sufficed for expression. Doubtless to attain the expression, he always counted on the action that he gave to his figures, a movement that he applied himself to make more and more correct and living, more and more magnificent; but his ambition went farther. He sought the means of defining better yet the originality of the character and the peculiarity of the feeling. He found this means in certain variations, certain refinements of the tracing of the lines of the face and of its enclosure. He does not cast his heads in the same mould, so to speak. Does by the baldness, the wrinkles on the brow, the size of the hooked nose, the drooping of the lips and chin, he accents the characteristic of age in the father of Eurystheus (Fig. 249). That is violent and savage in Antaeus subdued by Hercules, as in the brigands overthrown by Theseus, he marks by the disorder of the hair and the tangled beard. Silence seems to spirt from the mouth that softly opens, like that of the old man who solicits the courtesan (Fig. 250). Elsewhere, where the lips part so as to

derive from the drapery the most beautiful effects that it allowed. At the same time, he has exerted himself and has frequently succeeded in placing his figures in perspective, in no longer showing them as deformed, but such as they were really seen by the spectator. If he does not yet apply this mode of truthful presentation to the eyes of his profiles, already in certain foreshortenings, such as those of the cups of Theseus and of Eurystheus, he attained a true mastery.

Note 1.p.436. Pottier. Catalogue, p. 928, 941. Lechat. La sculpture antique avant Phidias. p.415-416, 419.

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Note 3.p.436. Homolle. Fouilles de Delphi. Vol. IV. Pl.38.

This form by which he is charmed not only has material for Euphronios, a material whose beautiful lines he admires,and h happy proportions in the noblest organic types that nature has created. He aspires to make this form expressive, to make it reveal a permanent or temporary state of the soul. His predecessors, the archaic painters, were satisfied in giving to be divined by the attitudes and movements of the body, what were in general emotions that animated the persons in their paintings, for example if there were joy or sorrow. That no longer sufficed for Euphronios. Doubtless to attain the expression, he always counted on the action that he gave to his figures, a movement that he applied himself to make more and more correct and living, more and more magnificent; but his ambition went farther. He seeks the means of defining better yet the originality of the character and the peculiarity of the feeling. He found this means in certain variations, certain refinements of the tracing of the lines of the face and of its enclosure. He does not cast his heads in the same mould, so to speak. Thus by the boldness, the wrinkles on the brow, the size of the hooked nose, the dropping of the lips and chin, he accents the deformities of age in the father of Eurystheus (Fig. 249). What is violent and savage in Anteus subduced by Hercules, as in the brigands overthrown by Theseus, he marks by the disorder of the hair and the tangled beard. Speech seems to spirt from the mouth that softly opens, like that of the old man who solicits the courtesan (Fig. 248). Elsewhere, where the lips curl so as to

allows the teeth to be seen to their roots in agony, one feels a sense of anxiety, the effort of the jaws that separate in t the attempt to send to the lungs a last gulp of air (Pl. VIII). In that image the eye speaks a language no less clear than the mouth. The pupil that is displaced as if to conceal itself under the upper lid betrays the terror and anguish of approaching death.

We have referred to Oltos and judged Euphronios only by the pieces on which we read his signature; but these are certainly not the only ones among attic vases of the severe style, that have come down to us or that left his workshop, which are more or less entitled to represent his taste and style. One should never forget, that potters and painters have inscribed their names only on a small number of those supplied to their patrons. Etruscan tombs have furnished us with many vases which are recognized by their fabrication, products of Athenian manufacture. Is it not natural to suppose that among all these anonymous works, there is more than one that received its decoration from the hands of the painter, whose vogue is attested by even the insults cast on him by those of his rivals, who claim to have surpassed him?

Archaeologists then have reason to seek in the multitude of vases with red figures of the severe style, the pieces that for plausible reasons they believe themselves authorized to credit to Euphronios, but that is an investigation which must be conducted with singular prudence. What is before all important when this inquiry is undertaken, is to determine to what degree a certain anonymous painting resembles the signed paintings, either by the entirety of the interpretation given to the form, or by certain peculiarities in rendering a certain part of the body. Other data can also be taken into consideration, these are the names of the idols. On the three vases that Euphronios signed as painter, we have read the name of Leagros. If we find this name on an anepigraphic vase, which at first sight seems to recall the work of Euphronios, this identity of dedication warns us lest there is reason to push this comparison farther. Also sometimes should be taken into account the peculiarity of the type and that of the ornament. In certain cases, where all these indications agree, one could make very probable the proposed attribution; but these presumptions are

allow the teeth to be seen to their roots on Anteus, one feels a spasm of choking, the effort of the jaws that separate in t the attempt to send to the lungs a last gulp of air (Pl. VIII). In that image the eye speaks a language no less clear than the mouth. The profile that is displaced as if to conceal itself under the upper lid betrays the terror and anguish of approaching death.

We have adhered to studying and judging Euphronios only by the pieces on which is read his signature; but these are certainly not the only ones among Attic vases of the severe style, that have come down to us or that left his workshop, which are more or less entitled to represent his taste and style. One s should never forget, that potters and painters have inscribed their names only on a small number of those supplied to their patrons. Etruscan tombs have furnished us with many vases in which are recognized by their fabrication, products of Athenian manufacture. Is it not natural to suppose that among all these anonymous works, there is more than one that received i its decoration from the hands of the painter, whose vogue is attested by even the insults cast on him by those of his rivals, who claim to have surpassed him?

Ceramographs then have reason to seek in the multitude of v vases with red figures of the severe style, the pieces that f for plausible reasons they believe themselves authorized to credit to Euphronios, but that is an investigation which must be conducted with singular prudence. What is before all important when this inquiry is undertaken, is to determine in what degree a certain anonymous painting resembles the signed paintings, either by the entirety of the interpretation given to the form, or by certain peculiarities in rendering a certain part of the body. Other data can also be taken into consideration. Those are the names of the kaloi. On the three vases that Euphronios signed as painter, we have read the name of Leagros. If we find this name on an anepigraphic vase, which at first sight seems to recall the work of Euphronios, this identity of dedication warns us that there is reason to push this comparison farther. Also sometimes should be taken into account the peculiarity of the type and that of the ornament. In certain cases, where all these indications agree, one could make very probable the proposed attribution; but these presumptions are

never equivalent to certainty. A certain learned man, a fine connoisseur in the matter of vases claims to find in an anonymous painting the education of Euphronios; but another that a man no less experienced and taste recognizes there the hand of Euthymides.[1]

Note 1.p.169. We could cite more than one case of this kind; that Hartwig and Furtwaengler have each described separately a [illegible] without agreeing on the name of the painter, which he proposes to give the honor of it.

We cannot think of enumerating here the vases in which it has been desired to see works of Euphronios, of his youth or of his maturity. Conjecture has had fine sport in that way. If one believes the critic who has studied with the greatest care the taste and manners of this time, borrowing the three vases of Euphronios that he signed with egrapsen, one would group 17 cups and an amphora, whose paintings would be by the same master.[1] One would have to extend in the same proportion the list of vases for which the honor should be given to Euphronios as owner of industry.[2] Should one accept but a small number of these attributions, there will again be reason for each one of them, to indicate cases that justify the hypotheses, a necessity that would entail minute and wearisome discussions. Our task must remain more simple. In order to be understood the interest of these conjectures, and what beautiful works we chance to meet with on the way, by whoever makes them, it suffices to mention some of the vases in regard to which it has appeared most nearly right to pronounce the name of Euphronios

Note 1.p.170. Hartwig. Meisterschalen. Plates.VII,VIII.

Note 2.p.170. The same. Chap. XVIII.

If ever, placed before an anepigraphic vase, the archaeologist has had a reason to supply the absent signature, this is indeed the case for a crater of the museum of Arezzo, that has long been known, but whose paintings have but very recently been reproduced with a fidelity permitting the appreciation of the style and beauty.[3] By its form, it is near the cratera of Antaeus; but the decoration presents a different arrangement. (Fig. 2[illegible]). On the upper band is seen Hercules and Telamon sustaining by themselves the assault of an entire army of Amazons (Fig. 2[illegible]). This painting extends entirely around the vase. It is the same for a frieze, the representation of a combat, that

never equivalent to certainty. A certain learned man, a fine connoisseur in the matter of vases claims to find in an anonymous painting the execution of Euphronios; but another that h has no less experience and taste recognizes there the hand of Euthymides.[1]

Note 1.p.439. We could cite more than one vase of this time that Hartwig and Furtwängler have each described separately w without agreeing on the name of the painter, which is proper to give the honor of it.

We cannot think of enumerating here the vases in which it has been desired to see works of Euphronios, of his youth or of his maturity. Cinjecture has had fine sport in that way. If one believes the critic who has studied with the greatest care the taste and ceramics of this time, concerning the three vases of Euphronios that he signed with egrapsen, one should group 17 cups and an amphora, whose paintings would be by the same master.[1] One would have to extend in the same proportion the list of vases for which the honor should be given to Euphronios as chief of industry.[2] Should one accept but a small number of these attributions, there will again be reason for each one of them, to indicate bases that justify the Hypotheses, a necessity that would entali minute and wearisome discussions. Our taste must remain more simple. To cause to be understood the interest of these compositions, and what beautiful works he chances to meet with on his way, by whoever makes them, it suffices to mention some of the vases in regard to which it has appeared most nearly right to pronounce the name of Euphronio

Note 1.p.440. Hartwig. Meisterschalen. Chaps.VII,VIII.

Note 2.p.440. The same. Chap. XVIII.

If ever, placed before an anepigraphic vase, the archaeologist has had a reason to supply the absent signature, this is indeed the case for a cratera of the museum of Arezzo, that h has long been known, but whose paintings have but very recently been reproduced with a fidelity permitting the appreciation of the style and beauty.[3] By its form, it is near the cratera of Anteus; but its decoration presents a different arrangement. (Fig. 253). On the lower band is seen Hercules and Telamon sustaining by themselves the assault of an entire army of Amzons. (Fig. 254). This painting extends entirely around the vase. It is the same for a theme, the representation of a comos, that

the painter has placed on the upper band. The figures there are of the smallest dimensions, and consequently are in very great number; they present quite varied attitudes (Fig. 255).

Note 3.p.440. Furtwängler and Reichhold. Griechische Vasenmalerei. 2 nd series. Pls. 61, 62; Text, p. 1-14.

Euphronios of the signed vases is recalled by these pictures. One cannot prevent himself there from being struck by the resemblance at first sight, when he compares the cratera to the cup on which Hercules is in combat with Geryon (Fig. 242). Compare the principal painting on the two vases. From the cratera to the cup, the composition offers curious analogies, in spite of the difference of the subjects. On both vases, Hercules has the same movement and the same weapons divided in the same manner between both arms, the same costume. The artist has amused himself by varying from one vase to the other, the lion's skin, which on one image encloses the bust, and on the other is thrown in front on the left arm, serving as a shield. Here he conceals and there he shows the sword; but with the slight details, it is indeed the same figure. The painter has had in both the same vision of Hercules scorning the number of his enemies and truly invincible. The agreement does not stop there. The group of the three Amazons facing the hero recalls that of the three bodies of Geryon. In the painting of the combat against Geryon, the dog Orthros lies on the ground between Hercules a and the assailants. Here a wounded and dying Amazon occupies the same place. On the left is another Amazon felled by Telamon, who corresponds on the cratera to the father Eurytion of the cup. On observing the two paintings, there is an impression of the same general plan, which the painter has known how to skilfully adapt to the difference of the subjects.

If after the general arrangement the execution be considered, the line indeed has here the qualities of boldness and certainty, that we have found in all the works of Euphronios; but it is especially with the cratera of Hercules and Anteus that the approximation exists. On the two vases, these are exactly the same motives that serve as the frame for the painting. One of these borders is made of horizontal palmatiums of six leaves; the other is a double row of vertical palmatiums and lotus buds, the whole connected by a lattice of flexible bands. Certain details of the rendering present the same very peculiar character

on both vases. Here around the eyes of Hercules and of Tecmessa is the same indication of the eyelashes as on the other craters. The swellings of the flesh of the abdomen are represented on Hercules, conqueror of the Amazons as on Antaeus strangled by Hercules, with the same correctness but exempt from exaggeration. In the two wounded Amazons, the terror of the agony is marked as on the Antaeus by the displacement of the pupil, raised beneath the upper eyelid.[1]

Note 1.p.452. We cannot enlarge here on all the striking coincidences in the details of the drawing; there will be found in Furtwängler a more complete statement. (Griechische Vasenmalerei. II series. p. 12-13).

This seeking for expression by the inversion of the eye is not found on the cup of Munich, where the movements alone are expressive, and that alone suffices to cause it to be supposed that this is the oldest of the two vases. Besides, everything confirms this hypothesis. The drawing has here more stiffness. With the same firmness it is coarser. Compare in the two paintings the arms and thighs of Hercules. I should even incline to believe the craters of Arezzo later than the crater of Paris, and rather compare it to the vases which Euphronios signed as potter. Doubtless one also finds here in many figures the survival of archaic conventions. The torso is seen in front view for Hercules, while the head and legs appear in profile; but here is another figure, the Amazon at the right in tights with black bands, who like Theseus before Amphitrite on the cup of the Louvre frankly presents her side. One of the legs of the Amazon prostrated at the feet of Hercules is drawn foreshortened. Finally this progress of the drawing is also better marked in the little friezes, in the diversity of these persons and in the singular freedom of their movements. We find again there those heads of bald old men with pointed skulls, projecting chins, which we have indicated on the cup of Eurystheus. (Fig. 249).

If we have emphasized this vase, this is not only because it is one of the most beautiful works left to us from the art of this time. It is particularly because this study gives us material to show by a typical example, at the cost of some conjectures and some observations, that ceramographers could allow themselves to assign sometimes to one or to another painter.

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enced by vases signed by his name, other vases that bear no a signature. It is a case like that, where the hypothesis of this kind attains a probability almost equivalent to certainty. It then permits one to form a more just idea of the diverse forms taken by the activity of an artist and of the influence that he can exercise over his contemporaries.[1]

Note 1.p.114. Furtwängler (Griechische Vasenmalerei, II series, p. 177) agrees with Hartwig (Meisterschalen, p. 103-104) in proclaiming that the cup represented by the latter in his Pl. VIII is certainly the work of Euphronios. As for the cup of Pls. IV, 2, and XVI, Hartwig attributes it to Euphronios on indications that seem to have a real value (Text, p. 136137). Furtwängler also places without hesitation to the credit of Euphronios some other vases: - 1, a beautiful chalice of Berlin (No. 2180) early published in Arch. Zeit. 1879, Pl. 4; 2, the interior of the cup published in Arch. Zeit. 1883, Pl. 10; 3, the Eurystheus cup (Hartwig, Pl. XIV); 4, the cup published in Journ. Hell. Studies, Vol. X, Pl. I. As for the other paintings that Hartwig believes himself able to attribute to Euphronios, and of which he refers some to the first and the others to the second part of the career of the artist, the list of them would be too long to find a place here. Several of these attributions have been contested and in fact seem very contestable.

If we have given to Euphronios such a large place in this history, if we have described all the works on which in one way or another he has enforced his rights, and have reproduced most of them, this is less for the special beauty of these works than for the light that they cast on the evolution of attic art, on the rapid progress made on the eye and the hand of the Decian wars. Euphronios held to nature of the arrangements that a professional training received in the best workshops had rapidly developed; they could in other circumstances have caused him to take rank near the painters who ornamented by their frescoes the edifices of the Athens of Themistocles and of Cimon raised from its ruins; but he was perhaps first the child of one of those families, as we have in several duly attested examples, where from father to son they applied themselves to the traces of plastic clay. He did not then think of rising above that modest condition of a decorator of clay, he

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If we have given to Euphronios such a large place in this h history, if we have described all the works on which in one way or another he has enforced his rights, and have represented m most of them, this is less for the special beauty of these works than for the light tha they cast on the evolution of Attic art, on the rapid progress made on the eve and the morrow of the Median wars. Euphronios held to nature of the arrangements that a professional training received in the best workshops had happily developed; they could in other circumstances have pushed him to take rank near the painters who ornamented by their frescos the edifices of the Athens of Themistocles and of Cimon raised from its ruins; but he was perhaps first the child of one of those families, as we have in several duly attested examples, where from father to son they applied themselves to the trades of plastic clay. He did not then think of rising above that modest condition of a decorator of clay, He

which scope as is confined to less of the workmen; he limited his ambition to become a painter at the side for another, the chief of one of the workshops, that carried highest and farthest the fame of Athenian fabrication; but even in this role of the second place, he no less concurred very efficiently in the emancipation of drawing and the conquests of art. If there were ceramic painters who, to trace the images which their brushes scattered over the vases, contented themselves by transferring patterns that passed from hand to hand, or rather took from a some fresco groups that they fitted to the space at their disposal, the best endowed of these artists understood their task otherwise. They doubtless made more than one borrowing from a monumental paintings, particularly for the representation of the traditional myths, and they gave thus to their patrons the pleasure of finding on the rounded sides of a cup or cratera the faithful reflections of celebrated works; but for all those scenes and banquets and of bacchic dances, military marches, exercises of the palaestra and religious processions, which also made a part of their ordinary repertory, they referred only to themselves, to their eyes charmed by these spectacles which they daily witnessed, to their fingers that slowly handled the dry point and the brush, to their memory filled by beautiful forms lovingly caressed by the eye of the connoisseur, with beautiful movements seized on the wing by rapid observation or registered by sketches taken from nature. The habits of truthful and realistic transcription made their effect felt even in the execution of paintings, where the primary idea of the composition and its general arrangement had been suggested by some work of a contemporaneous master, of an Agatharcus of Athens or a Cimon of Cleonae, as they would later be by the great pages of true or legendary history of a Micon or of a Polygnotus. This idea of that arrangement, the Euphronios and a Brygos could have received and held from others; but the character and very personal accent of their drawing belongs to themselves. These are in fact original artists.

Euphronios again merited for another reason to retain us longer than any of his rivals. It cannot be doubted that he lived and labored for many years. That his work so varied, that the development and constant progress which it shows, the historian

which among us is confined to that of the workmen; he limited his ambition to become a painter at the wage for another, the chief of one of the workshops, that carried highest and farthest the fame of Athenian fabrication; but even in this role of the second plane, he no less concurred very efficiently in the emancipation of drawing and the conquests of art. If there were ceramic painters who, to trace the images which their brushes scattered over the vases, contented themselves by transferring patterns that passed from hand to hand, or rather took froms some fresco groups that they fitted to the space at their disposal, the best endowed of these artists understood their task otherwise. They doubtless made more than one borrowing from m monumental painting, particularly for the representation of t the traditional myths, and they gave thus to their patrons the pleasure of finding on the rounded sides of a cup or cratera the faithful reflections of celebrated works; but for all those scenes and banquets and of Bacchic dances, military marches, exercises of the palestra and religious processions, which also made a fart of thei: ordinary repertory, they referred only to themselves, to their eyes charmed by these spectacles which t they daily witnessed, to their fingers that slowly handled the dry point and the brush, to their memory filled by beautiful fomms lovingly caressed by the eye of the connoisseur, with b beautiful movements seized on the wing by rapid observation or registered by sketches taken from nature. The habits of truthful and realistic transcription made their effect felt even in the execution of paintings, where the primary idea of the composition and its general arrangement had been suggested by some work of a contemporaneous master, of an Eumares of Athens or a Cimon of Cleonai, as they would later be by the great pages of true or legendary history of a Micon or of a Polgynotos. This idea of that arrangement,an Euphronios and a Douris could have received and held from others; but the character and very personal accent of their drawing belongs to themselves. These are in fact original artists.

Euphronios again merited for another reason to retain us longer than any of his rivals. At cannot be doubted that he lived and labored for many years. That his work so varied, that the development and constant progress which it shows, the historian

passes gradually from the first attempts in painting red figures take by Epictetus and Andokides to the vases on which is recognized the influence of the style of Polygnotus. These last precede by little those on which we will believe is felt the effect of the models that will furnish the sculpture of Phidias. By the disappearance of all commercial painting and that almost as complete of the statuary of the transition masters, such as Critios and Nesiotes, Hegias and Calamis, the work of a ceramic painter such as Euphronios is perhaps what best permits us to appreciate the rapidity of the movement, which led Athenian art in less than a half century from the slightly affected elegancies of archaic art of its last restraints to the easy nobility and the sovereign liberty of adult art, an art which attained perfection within the limits in which it was enclosed.

4. Onesimos and Euthymides.

Among Attic ceramic painters of the severe style from whom we possess some signed works, there are two which one is obliged to place in the sequence and the immediate vicinity of Euphronios. One is the painter which we allowed to inscribe on one of the vases from his workshop that name of which we read only the last letters upon the bare clay at that place. We shall provisionally call him Onesimos, until new finds come to determine our uncertainties on this subject.[1] The other one of these contemporaries of Euphronios is that Euthymides, who by the boasting that we have cited gave to Euphronios such a proud defiance. It is proper to speak of the collaborator of Euphronios before judging the work of the presumptuous artist, who posed as a rival of the master painter.

Note 1.p.465. There has also been proposed for the mutilated signature the name of Pistoxenos. Hartwig explains the reasons which make least probable the restitution of Onesimos. (Meisterschalen. p. 503-504).

The mystery in which this name is concealed appears to have excited the curiosity of archaeologists and has quite particularly interested them in this masked decorator. In emulation, they are compelled to recover and restore the unknown work of Onesimos, and in their desire to forget nothing, they have given him very large measure. One of them proposes to credit to him 19 vases, all cups, and he scarcely refuses to arrange his

passes gradually from the first attempts in painting red figures made by Nicosthenes and Andokides to the vases on which is recognized the influence of the style of Polygnotos, vases that precede so little those on which he will believe is felt the effect of the models that will furnish the sculpture of Phidias. By the disappearance of all monnmental painting and that almost as complete of the statuary nf the transition masters, such as Critios and Nesiotes, Haghias and Calamis, the work of a ceramic painter such as Euphronios is perhaps what best permits us to appreciate the rapidity of the movement, which led Athenian art in less than a half century from the slightly affected elegancies of archaic art of its last restraints to the easy nobility and the sovereign liberty of adult art, an art which attained perfection within the limits in which it was enclosed.

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The mystery in which this name is concealed appears to have excited the curiosity of archaeologists and has quite particularly interested them in this masked decorator. In emulation, they are compelled to recover and restore the unknown work of Onesimos, and in their desire to forget nothing, they have given him very large measure. One of them proposes to credit to him 19 vases, all cups, and to scarcely refuse to arrange his

subjected works in chronological order and to attempt to follow the development of his stylization and his talent.[2] Another goes farther. [illegible] holds it in accord with the first promoter of this interesting to attribute to Chachrylion several cups in question, he desires to recognize in him the principal collaborator of Epiktetos, the artist that under the supervision and perhaps from the sketches of the chief of the workshop, executed the most beautiful of the cups on which that maker placed his signature.[3]

Note 2.p.148. Hartwig. Meisterschalen, p. 552. Nine of the 14 cups indorsed by Hartwig for this name are represented in his *Plates LIV-LXII.*

Note 3.p.148. E. Pottier. Catalogue. Part 3. 1906. p. 1001-1007. Monuments et mémoires. Fondation E. Piot. Vol. XII. 1905. *p. 132-138).*

As confessed even by those who have suggested them, all these attributions of unsigned vases to Chachrylion have only the character of hypotheses, that do not all present the same degree of probability. We cannot undertake to describe and criticize them here. A minute discussion would be unnecessary and also with many illustrations, perhaps without this effort having as a result the bringing to light some monument of the first order. This may then be spared, and few examples suffice to show that among the anonymous cups dating from these times, there are indeed some that by the themes of their paintings and by the style of drawing of the figures strongly resemble the cup on which were placed together the names of the maker Chachrylion and that of a painter otherwise unknown.

In the bottom of this cup is seen a young cavalier covered by the Thessalian petasos. Clothed in the fine woolen [illegible] and chlamys, that compose the costume of the ephebes, he holds in the right hand his two javelins. The youthfulness of his forms contrasts with the robust appearance of the horse, that he manages without effort, and which with head lifted up and well opened nostrils proudly advances with the short and restrained parade step (fig. 256). Behind the cavalier and opposite the inscription that is the name of the workman of Chachrylion are the words - kalos [illegible]. This is a homage rendered to the beauty of [illegible], perhaps the young man represented by the painting. In the segment of the circle cut off by the line

supposed works in chronological order and to attempt to follow the development of his execution and his talent.[2] Another goes further. While being in accord with the first promoter of this undertaking to attribute to Onesimos several cups in question, he desires to recognize in him the principal collaborator of Brygos, the artist that under the supervision end perhaps from the sketches of the chief of the workshop, executed the most beautiful of the cups on which that maker placed his signature.[3]

Note 2.p.446. Hartwig. Meisterschalen, p. 582. Nine of the 19 cups indorsed by Hartwig for this name are represented in his Plates LIV-LXII.

Note 3.p.446. E. Pottier. Catalogue. part 3. 1906. p. 1001-1005. Monuments et memoires. Fondation E. Piot. Vol. XVI. 1909. p. 132-136).

As confessed even by those who have suggested them, all these attributions of unsigned vases to Onesimos have nyly the character of hypotheses, that do not all present the same degree of probability. We cannot undertake to describe and criticise them here. A minute discussion would be unnecessary and also with many illustrations, perhaps without this effort having as a result the bringing to light some monument of the first order. This may then be spared, and few examples suffice to show that among the anonymous cups dating from these times, there are indeed some that by the themes of their paintings and by the style of drawing of the figures strongly resemble the cup on which were placed together the names of the maker Euphronios and that of a painter otherwise unknown.

In the bottom of this cup is seen a young cavalier covered by the Thessalian petasus. Clothed in the fine woolen tunic a and chlamys, that compose the costume of the ephebes, he holds in the right hand his two javelins. The youthfulness of his forms contrasts with the robust appearance of the horse, that he manages without effort, and which with head thrown up and well opened nostrils proudly advances with the short and restrained parade step (Fig. 256). Behind the cavalier and opposite the inscription that is the mark of the workshop of Euphronios are the words:- kalos Erothemis. This is a homage rendered to the beauty of Erothemis, perhaps the young man represented by the painting. In the segment of the circle cut off by the line

traced beneath the foot of the horse is read the name of Lycos.

The paintings on the outside show with what care the Athenian ephebes were instructed in the rules of equitation, and by what exercises they learned to form a part of their escorts.[1] The scene occurs in the riding school. Two fluted columns with Doric capitals, on one of which is read the name of Lycos, indicate an enclosed space surrounded by porticos. In the field is reproduced the inscription Kalos Protoneas. At one side the artist has represented one of the episodes of the lesson. A man pulls by one rein a restive horse and uses the other rein to chastise him. This person wears the costume of a cavalier, the cap of fox skin with the paws and tail of the animal falling behind, the chlamys and the boots with tops folded over. It is doubtless necessary to recognize there the equerry charged with the instruction of the ephebes. In the nude youth who behind the horse who recoils with features of fright, we see one of the ephebes making their apprenticeship. In one hand he holds a switch and in the other are two javelins. He prepared to mount, when the horse had its caprice that required the intervention of the master (Fig. 257). The rest of the field is occupied by four young cavaliers, that wear the same clothing as the cavalier in the Louvre, their chlamys floating in the wind, mounted and supple, javelins in hand, they advance in file, keeping their horses at the same gait (Fig. 257 bis). They aim to obtain from their mounts that regular trot which Xenophon admires in a troop of cavalry, "when one hears only a noise of measured steps, a collective prancing and pricking."[1] Over one of these cavaliers that holds his javelin raised is read, followed by the word Kalos, the four letters ΓΛΑΥ (?) which the hypothetical Glaukon has the honor of appearing in the list of the favorite painters of Athens.

Note 1.p.448. On these exercises and on the pleasure that ceramic painters took in representing them, see Pottier. *Cavalier Athenien etc. Attic cup in museum o. the Louvre (Monuments Grecs publies, etc. 1889-1890, p.1-23).*

Note 1.p.449. Xenophon. Traite sur l'equitation. VI, 13-15.

This cup of the Louvre has been compared to a cup at Rome (Collection Castellani), whose decoration in the entirety of the composition exactly recalls that of the cup from the workshop of Euphronios.[2] Here also is the image of a cavalier in

traced beneath the foot of the horse is read the name of Lycos.

The paintings on the outside show with what care the Athenian ephebes were instructed in the rules of equitation, and by what exercises they learned to form a part of their mounts.[1] The scene occurs in the riding school. Two fluted columns with Doric capitals, on one of which is read the name of Lycos, indicate an enclosed space surrounded by porticos. In the field is reproduced the inscription kalos Erothemis. At one side the artist has represented one of the episodes of the lesson. A m man pulls by one rein a restive horse and uses the other rein to chastise him. This person wears the costume of a chevalier, the cap of fok skin with the paws and tail of the animal falling behind, the chlamys and the boots with tops folded down. It is doubtless necessary to recognize there the squire charged with the initiation of the ephebes. In the nude young man behind the horse who recedes with gestures of fright, we see one of the ephebes making their apprenticeship. In one hand he holds a switch and in the other are two javelins. He prepared to mount, when the horse had the caprice that required the intervention of the master (Fig. 257). The rest of the field is occupied by four young cayaliers, that wear the same clothing as the cavalier in the bowl. With chlamys floating in the wind, elegant and supple, javelins in hand, they advance in file, keeping their horses at the same gait (Fig. 257 bis). They aim to obtain from their mounts that regular trot which Xenophon admires in a troop of cavalry,"when one hears only a noise of cadenced steps, a collective breathing and neighing."[1] Over one of these cavaliers that holds his javelin raised is read, followed by the verb egrapsen, the four letters IMOS by which the hypothetical Onesimos has the honor of appearing in the list of the ceramic painters of Athens.

Note 1.p.448. On these exercises and on the pleasure that ceramic painters took in representing them, see Collignon. Cavalier Athenien etc. Attic cup in museum o the Louvre (Monuments grecs publies, etc. 1885-1888, p.1-23).

Note 1.p.449. Xenophon. Traite sur l'equitation. VI, 13-15.

This cup of the Louvre has been compared to a cup at Rome ((Collection Castellani), whose decoration in the entirety of the conception sensibly recalls that of the cup from the workshop of Euphronios.[2] Here also is the image of a chevalier in

the cell. On the exterior are also horses and riders, these sons of the best families of the city that obeyed the orders of the Hipparchos; but here we no longer see them as on the other cup executing what we term a reprise around the riding school on a sanded track in the annex of some suburban gymnasium. Their professional training is finished; they have performed their military service. The cavaliers have dismounted. They remain standing beside their saddled horses. They mount guard before a building represented in brief by an Ionic column. What informs us that they are on a campaign, or at least on patrol, is that they no longer have heads and arms bare. To protect themselves from the storms which they must brave, the light chlamys raised by the breeze at the gallop of the horse would not have sufficed them. They are all wrapped in very ample mantles enclosing their bodies. These mantles fall stiffly without folds and must be made of some thick felt fabric, similar to the chlaina worn by Greek shepherds. The top of this vestment forms a collar that falls on the shoulders and protects them. The very long skirts of the fabric cover the thighs. On the feet are laced boots which rise to the calf.

(See F.p.447. Hartwig. Meisterschalen. Pl. LIV.

By the theme of the decoration of this exterior, a third cup without the name of the painter or potter is distinguished from the two cups just described; but by certain characteristic traits it is still very closely connected to these two cups. In the interior of the bowl is seen the cavalier on the march, equipped and armed as on the [illegible] cup (Fig. 3[illegible]), but what is found on the exterior of the vase is a theme, which is one of the commonplaces of ceramic painting, the departure of the warrior for the battle and his return after the campaign. The principal person is no longer the cavalier but the hoplite. A [illegible] on both sides by his valet held in his hand or placed on the head, and by the cuirass enclosing his waist (Fig. 3[illegible]) in the scene of the return to his home; but as we well know, when the hoplite departed on an expedition, he was usually accompanied by a mounted squire, who held at his orders behind the field of battle the horse on which the foot soldier had loaded his arms during the march, and which he used in case of defeat to retreat nimbly. To find this squire here we find near the

the bowl. On the exterior are also horses and ephebes, those sons of the best families of the city that obeyed the orders of the hipparchos; but here we no longer see them as on the other cup executing what we term a repeat around the riding school on a sanded track in the annex of some suburban gymnasium. Their professional training is finished; they have performed their military service. The cavaliers have dismounted. They remain standing beside their unbridled horses. They mount guard before a building represented in brief by an Ionic column. What informs us that they are on a campaign, or at least on patrol, is that they no longer have heads and arms bare. To protect t themselves from the storms which they must brave, the light c chlamys raised by the breeze at the gallop of the horse would not have sufficed them. They are all wrapped in very ample mantles enclosing their bodies. These mantles fall stiffly without folds and must be made of some thick felt fabric, similar to the capes now worn by Greek shepherds. The top of this vestment forms a collar that falls on the shoulders and protects them. The very long skirts of the fabric cover the thighs. On the f feet are laced boots which rise to the calf.

Note 2.p.448. Hartwig. Meisterschalen. Pl. LIV.

By the theme of the decoration of this exterior, a third cup without the name of the painter or kalos is distinguished from the two cups just described; but by certain characteristic traits it is still very closely connected to these two cups. In the bottom of the bowl is seen the cavalier on the march, equipped and armed as on the Castellani cup (Fig. 258), but what is found on the exterior of the vase is a theme, which is one of the commonplaces of ceramic painting, the departure of the warrior for the battle and his return after the campaign. The principal person is no longer the cavalier but the hoplite, d defined on both sides by his helmet held in his hand or placed on the head, and by the cuirass enclosing his waist (Fig.259) in the scene of the return to his home; but as well known, when the hoplite departed on an expedition, he was usually accompanied by a mounted squire, who held at his orders behind the field of battle the horse on which the foot soldier had loaded his arms during the march, and which he used in case of defeat to escape captivity. We find this squire here on foot near his

master's horse in his campaign equipment, covered by a fox skin cap, draped in a great mantle with collar and shod with high gaiters.

What resemblance there is between these cups is seen by the images, which we have given of two of them and by the description presented by a third. It is at first that accessory, a Dorrc or Ionic column that figures, once doubled, in the field of the exteriors of the three cups. It is the costume, one might almost say, the uniform of the cavalier ordered on service, this costume, all whose parts reappear from one cup to another, is here for the master of the riding school and that is that of the dismounted cavaliers. It is the warm fur cap, the alopekis, the mantle of felted wool, the gaiters that protect all that part of the legs that the mantle leaves uncovered. There is also for what we would term the fatigue uniform the hat with upturned brig, doubtless a straw hat; on one cap it covers one of the cavaliers, who for the time are on foot, and in the two others, the cavalier in the bowl (Figs. 256, 258). Finally, all these cavaliers have as arms those short javelins of cornel w wood, whose use Xenophon recommends when strong in his experience, he traced for the Athenian cavalry the programme that it must follow to maintain its old representation. He believed them preferable to the long spear used by other cavaliers.

Note 1.p.451. Xenophon. Traite de l'equitation. XII,12,13.

Here is finally a trait common to the three cups. The painter that executed them seemed to devote a very particular interest to the horse. He indicated it by the happy effort that he imposed on himself to faithfully render the forms and movements. On the signed cup (Fig. 256) the cavalier guides his mount at a limited trot, that exhibits the beautiful gait. In the anonymous cup on the contrary (Fig. 258), the cavalier with tight reins assembles and stops his horse with the four legs well planted on the ground under the eyes of the spectator; but there is especially on the exterior of this cup what gives rise to interesting observations (Fig. 259). In the scene of the departure, the squire has placed his hand on the head of the animal as if to arrange the hair of the foretop; he gives a last glance at the equipment. As for the horse, he seems impatient to start. Above the firm and stiff front limbs, the chest and

neck extend forward as if to see the signal to march. In the scene of the return the attitudes are very different. The ephebe there has seized with both hands the head of his mount to carefully examine his eye, teeth and nostrils. This care is necessary, for the horse certainly shares the fatigue that is betrayed in the rest of his master, who is seated on a stool and also supports his right arm by a javelin held upright before him. This fatigue of the horse is betrayed by the movement of one of his feet, the right hind foot, which rests on the ground only by the point of the shoe. It is felt that the animal fears to place it flat on the ground as a point of support. This is because it has been hurt by a long march on one of the stony roads, so many of which are in Greece. Then horses were not shod, and it often happened that a pointed pebble injured and tore the hoof.

Between the three cups that we have just studied, we have divined in the composition a spirit by which it is animated, analogies that it seems to us difficult to contest. Further, in all three are found nearly the same execution and very free drawing. This drawing is less expressive and vigorous than that of the paintings that Euphronios signed as painter; but it is more disengaged from archaic conventions. We believe that without running great risk of mistakes, the three anonymous cups, those that we have described, may be attributed to the painter that signed with Euphronios the cup of the Louvre, to Onesimos if it be desired to retain that name.

As for the other cups that it has been desired to place as the work of Onesimos for one of the alleged reasons, whatever ingenuity they manifest, they do not seem of a kind, I do not say to carry conviction, but even to make probable the attributions that are risked and multiplied. As for the proposition made to see in that Onesimos the painter, that for the account and under the direction of Brygos executed the paintings of the most beautiful vases on which is read the signature of that maker, it appears to us as still less justified.[1] Whether this is or is not the effect of the difference of the themes, as I find no relationship between the execution of the paintings of the cup signed by Onesimos or that of the two other cups, which we think could be given to Onesimos, and the style of a vase like that under the name of Brygos, on which is represented the

head extend forward as if to ask the signal to march. In the scene of the return the attitudes are verr different. The squire there has seized with both hands the head of his mount to carefully examine his eye, mouth and nostrils. This care is y necessary, for the horse certainly shares the fatigue that is divined in the post of his master, who is seated on a stool a and also supports his right arm by a javelin held upright before him. This fatigue of the horse is betrayed by the movement of one of his feet, the right hind foot, which rests on the g ground only by the point of the shoe. It is felt that the animal fears to place it flat on the ground as a point of support. This is because it has been hurt by a long march on one of the stony roads, so many of which are in Greece. Greek horses were not shod, and it often happened that a pointed pebble injured and tore the hoof.

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taking of Troy. If Chesimos lived long, it cannot be denied that he could extend his style and place in the rendering of the movements an energy and fire, in his compositions something pathetic of which no trace is found in his signed work, nor in the works that we believe there is reason to attribute to him their paternity; but in crediting to him that evolution, one is in the domain of pure conjecture, of such hazardous conjectures like the history of art, it seems to me must not make an opinion, and from which it can derive no benefit.

Note 1.p.435. *In a long note (Monuments et memoires, vol. XII, p. 135), Pottier enumerates resemblances, that he believes are found between the cup of the taking of Troy and what we call the cups of Chesimos; but so that the comparisons that he establishes for this purpose may have some value, he must commence by proving that Hartwig had good reasons to attribute to Chesimos the cups to which he himself refers. Now he omits that demonstration and accepts the attributions proposed by Hartwig with a confidence, that surprises me on the part of a critic usually so prudent on certain. As for the resemblances that he believes are discerned between the cup signed by Chesimos and the celebrated cup of Brygos, they appear to me very slight and of little importance. One could find in other cups of that time the traits which he has brought to the support of his opinion. P. Hauser has already criticised and proposed to set aside the hypothesis of Pottier. (Berl. Phil. Woch. 1907, p. 870-873), in regard to the book of Ducati on Brygos.*

Meeting on our way a painter, who has merited that his name should appear on a vase, which would represent to the foreigner one of the most famous workshops of the ceramics of Athens, we could not fail to ask ourselves what part this painter has taken in the movement and the progress of the arts of clay at about the beginning of the 5 th century. We believe that this part would be desired to be too grand and too beautiful. - One does not take his part too frankly to place a name on some of the more admirable paintings, left to us by the decorators of attic vases. Refined connoisseurs have undertaken to supplement by ingenious hypotheses the silence of the monuments, and have done honor to Chesimos for true masterpieces. We have tried to resist that temptation, but it has seemed to us that the hand of this collaborator of Euphronios is recognized in the decora-

taking of Troy. If Onesimos lived long, it cannot be denied t that he could extend his style and place in the rendering of the movements an energy and fire, in his compositions something pathetic of which no trace is found in his signed work, nor in the works that we believe there is reason to attribute to him their paternity; but in crediting to him that evolution, one is in the domain of pure conjecture, of such hazardous conjectures that the history of art, it seems to me must not make an opinion, and from which it can derive no benefit.

Note 1.p.454. In a long note (Monuments et memoirs, vol. XVI, p. 133), Pottier enumerates resemblances, that he believes are found between the cup of the taking of Troy and what we calls the cups of Onesimos; but so that the comparisons that he establishes for this purpose may have some value, he must commence by showing that Hartwig had good reasons to attribute to Onesimos the cups to which he himself refers. Now he omits that a demonstration and accepts the attributions proposed by Hartwig with a confidence, that surprises me on the part of a critic usually so prudent an certain. As for the resemblances that he believes are discerned between the cup signed by Onesimos and the celebrated cup of Brygos, they appear to me very slight a and of little importance. One could find in other cups of that time the traits which he has brought to the support of his opinion. F. Hauser has already criticized and proposed to set aside the hypothesis of Pottier.(Berl.Phil.Woch.1907, p.693-695), in regard to the book of Ducati on Brygos.

Meeting on our way a painter, who has merited that his name should appear on a vase, which would represent to the foreigner one of the most famous workshops od the ceramicos of Athens, we could not fail to ask ourselves what part this painter had taken in the movement and the progress of the arts of clay at about the beginning of the 5 th century. We believe that this part would be desired to be too grand anf too beautiful.[2] One does not take his part too frankly to place a name on some of the more admirable paintings, left to us by the decorators of Attic vases. Refined connoisseurs have undertaken to supplement by ingenious hypotheses the silence of the monuments, and have done honor to Onesimos for true masterpieces. We have tried to resist that temptation, but it has seemed to us that the hand of this collaborator of Euphronios is recognized in the decora-

decoration of two other cups, and due to these complementary attributions, which do not seem to us to lead to doubt, we have been able to mark and define the place that it is proper to assign to Onesimos in any state of the course, among the certain painters in the work of whom, we follow the evolution of monumental painting, by the reflection that from Cimon of Cleonae to Polygnotus and Zeuxis, this throws on the surfaces of amphorae and of cups, on the fragile and impermeable clay.

Note 2.p.454. The original qualities that distinguish the drawing of Brygos, we shall find something in that of the cup attributed to Onesimos, which represents the combats of the Lapiths and the Centaurs (Hartwig, Meisterschalen, pl. LIV); but this is one of those for which this attribution seems least justified. Hartwig gives only very weak reasons to support this hypothesis.

For having placed his talent at the service of the celebrated chief of a workshop, Onesimos has a right to appear in this history even as we have introduced him; but for an entirely different motive, this is also where there should take rank in the series of the best artists of the time another contemporary painter, Euthymides, son of Pollias. Before the patronage dictated then by so many skilful masters, he poses boldly as the rival of Euphronios by the defiance that he utters against him, and which we have already had occasion to cite.

Note 1.p.455. Histoire de l'Art. vol. IX. p.379; X, p.451.

By him are known five vases on which his name is followed by the verb egrapsen.[2] On two others is also read this name, but without the addition that would give it the value of a signature.[3] It appears there only as one of the actors of a scene of the game of kottabos, or otherwise among the names of various persons to whom is addressed a collective salutation. Finally, there exist several vases whose decoration has been attributed to the brush of Euthymides, not without probability, on the faith of analogies that seem to present it with the signed vases.[4] Whatever specious reasons may exist for increasing thus by conjecture the list of monuments, that represent Euthymides in our museums, we shall remain faithful to the method that we have believed should be followed so far. We shall judge Euthymides only by the paintings of which he is declared the author.

decoration of two other cups, and due to these complementary attributions, which do not seem to us to lead to doubt, we have been able to mark and define the place that it is proper to assign to Onesimos in any state of the course, among the ceramic painters in the work of whom, we follow the evolution of monumental painting, by the reflection that from Cimon of Cleones tc Polygnotos and Zeuxis, this throws on the surfaces of amphoras and of mups, on the fragile and imperishable clay.

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For having placed his talent at the service of the celebrated chief of a workshop, Onesimos has a right to appear in this h history even as we have introduced him; but for an entirely different motive, this is also where there should take rank in the series of the best artists of the time another contemporaneous painter, Euthymides, son of Polios. Before the patronage disputed then by so many skilful makers, he poses boldly as the rival of Euphronios by the defiance that he utters against him, and which we have already had occasion to cite.

Note 1.p.455. Histoire de l'Art. Vol. IX. p.376; X, p.391.

By him are known five vases on which his name is followed by the verb egrapsen.[2] On two others is also read this name, but without the addition that would give it the value of a signature.[3] It appears there only as one of the actors of a scene of the game of cottabus, or otherwise among the names of unknown persons to whom is addressed a collective salutation. Finally, there exist several vases whose decoration has been attributed to the brush of Euthymides, not without probability, on the f faith of analogies that seem to present it with the signed works.[4] Whatever specious reasons may exist for increasing thus by conjecture the list of monuments, that represent Euthymides in our museums, we shall remain faithful to the method that we have believed should be followed so far. We shall judge Euthymides only by the paintings of which he is declared the author.

was if there be one piece that fulfils this condition, it is indeed the amphora of which that artist boasted in a burst of professional pride, as a masterpiece to which Euphronios could oppose nothing with the same merit. By the obliging chance that has preserved to us this vase with its proud inscription, we are able to decide if Euthymides did not create some illusion, when he thus proclaimed his own superiority.

Note 2.s.131. Klein. Meistersignaturen. p.192-193, nos. 1,2, 3,4,7.

Note 3.s.131. The vase. 5 and 6. This salutation may be the boast of another painter, a comrade of the workshop. There t the resemblances that he believes are observed, Hartwig attributes to Phintias the amphora on which is represented the game of cottabus. (Meisterschalen, p. 194.

Note 4.s.135. Furtwängler. Griechische Vasenmalerei. p. 35, Plates 82, 103.

On one side of the amphora is a warrior of juvenile appearance, seen in front view, who is occupied in putting on and lacing his cuirass. At his right is a bald old man leaning on his staff. At the left is a woman who tenders to the ephebe his spear and shield. Besides the signature of the master on the field are three words near the persons; Hektor, Priamos, Hecuba (Fig. 260). On the other side of the vase are three nude men crowned with ivy, who dance with the chlamys thrown over the shoulder (Fig. 261). One of them is called Komarchos, the chief of the komos, the two others bear fanciful names. The drawing is broader and less affected than in the paintings of Andokides. The figures have more breadth here. Here is visible an effort to characterize the persons and diversify the attitudes by the indication of wrinkles and baldness, the age of Priam is well defined. The presentation of the face in the figure of the ephebe is a novelty; but the artist has not succeeded in giving a really satisfactory solution of the problem, that he proposed. Above and below this torso, which is developed in its entire length, he has shown in profile the head and one of the legs. Likewise in the three drunken figures on the other side, there is one view of a back that leaves much to be desired. In the legs of the ephebe and the bodies of the nude persons, the details of the joints and of the muscles are indicated with sufficient precision by the lines of dilute color.

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On another amphora on which Euthymides has even inscribed his name and that of his father, there is seen to reappear at the right the same warrior arming himself (Fig. 2??); but this time the painter has not sought to recall the memories of the Ionic epic poems. He calls his soldier Thorykion, "the cuirass;" he places him between two archers dressed in Phrygian costume. On the back are three figures, but the painter takes his theme from the exercises of the palestra. Before a pedotribe that is armed with a forked stick are two athletes, one of whom (Phaulos) prepares to cast the discus, while the other (Pentathlos) with hands extended seems prepared to wrestle. The execution presents irregularities as on the other amphora. The two archers are very slender in their motley tights. As for the nudes in athletes, they are but feebly modeled. On the other hand, there is correctness in the movement of the disk thrower, whose torso viewed from the back is presented in three-quarter view.

Euthymides appears to have had a very marked taste for this sort of subjects. On a psykter where his signature is twice repeated, he has placed on one side Theseus in conflict with the brigand Kerkyon, and on the other side are two nude athletes t that clean with the strigil their members covered with dust.[1] Before each of them is one of those hoes that served to move the sand that formed the soil of the palestra. There again the figure of one of the athletes offers one of those three-quarter views which pleased the painter. But this time the head did not follow the movement of the bust; it remains in profile. Finally, on a krater on which is read the first three letters of the name Euthymides before the verb egrapsen, there are seen lying on couches two young men, one playing the flute and the other sounding the castanets.[2]

Note 1.p.458. Annali. 1870. Tav. de aggiunta, O, P.

Note 2.p.458. Arch. Zeit. 1874. Pl. IX. We recall only from memory a fragment of a plate on which is seen with the signature, a bent warrior who holds his helmet in his hand (Gerhard. Museo Bocchi. Pl. IV, 2.).

Such as we know it, the work of Euthymides does not justify the claims that he has naively confided to us. Euthymides is more artisan than originator. He remains attached to types that

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Such as we know it, the work of Euthymides does not justify the claims that he has naively confided to us. Euthymides is more archaic than Euphronios. He remains attached to types that

were preferred by the masters of the black figure, to the amph- oras, kraters and psykter. He painted no cups. His subjects tend to scenes rarely comprise more than two or three figures. He does not even seek to relieve the commonplace by diversifying the attitudes. He repeats the same scene twice without introd- ucing any change other than that of the names and of some details. His paintings are always a little void; he seems to have troub- le to fill the large fields at his disposal. He is doubtless a skilful draftsman, and one feels in his paintings the desire that he experiences, to free himself from the old conventions. Perhaps he even knows how to give to his draperies more suppl- ness than did Euphronios in his first works; but in spite of these real qualities of execution, what prevents him from equ- aling that rival whose success annoyed him is, that unlike him, he did not take interest in the myths, which places the hero in combats with giants and monsters.

He cared little and invented little. His drawing that nearly equals that of the first works of Euphronios, never conquered the freedom that we admire in the last paintings of that mast- er. None of the works signed by Euthymides, for the great dis- played in them, could be placed on the same level as the crat- ers of Geryones and Antaeus; none of them could rival in inge- nious grace the cup of Theseus and Amphitrite.[1]

Note 1.p.155. Furtwängler (Griechische Vasenmalerei. II 213 and seq.) the criticism of Klein, which attempted to place Euphr- onios without a peer. In matter of Klein, he took a stand in Euphronios and could not restrain himself from speaking of Euthy- mides at his expense (Arch.Jahrb.Vers. 1893, p.119); but he could not do this without some appearance of reason, except by credi- ting Euthymides with vases whose attribution to that master still always remains conjectural, such as vases on which are rep- *resented the abduction of Corona by Theseus and the murder of* Aigisthos by Orestes (Griechische Vasenmalerei. Taf. 13, 73. The judgment of Pottier entirely accords with our own (Catalo- *gue, p. 930).*

5. Phintias.

He was a contemporary of young Euphronios and of Euthymides, a painter who with singular carelessness sometimes wrote his name Phintias, sometimes Philtias and once even Phitias. What

Were preferred by the masters of the black figure, to the amphora, Hydria and psycter. He painted no cups. The subjects that he treats rarely comprise more than two or three figures. He does not even seek to relieve the commonplace by diversifying the attitudes. He repeats the same scene twice without introducing any change than that of the names and of some details. His paintings are always a little void; he seems to have trouble to fill the large fields at his disposal. He is doubtless a skilful draftsman, and one feels in his paintings the desire that he experiences, to free himself from the old conventions. Perhaps he even knows how to give to his draperies more suppleness than did Euphronios in his first works; but in spite of these real qualities of execution, what prevents him from equaling that rival whose success annoyed him is, that unlike him, he did not risk interpreting the myths, which placed the hero in combats with giants and monsters.

He dared little and invented little. His drawing that nearly equals that of the first works of Euphronios, never conquered the freedom that we admire in the last paintings of that master. None of the works signed by Euthymides, for the power displayed in them, could be flaced on the same level as the cratera of Hercules and Anteus; none of them could rival in ingenuous grace the cup of Theseus and Amphitrite.[1]

Note 1.p.459. Furtwängler invented Euthymides. He did not a approve the writings of Klein, which attempted to place Euphronios without a peer. In hatred of Klein, he took a dislike to Euphronios and could not restrain himself from exalting Euthymides at his expense (Berl.Phil.Woch, 1894,p.113); but he could not do this without some appearance of reason, except by crediting Euthymides with vases whose attribution to that master will always remain conjectural, such as vases on which are represented the abduction of Corona by Theseus and the murder of Egistheus by Orestes (griechische Vasenmalerei. Pls. 33, 72. The judgment of Pottier entirely accords with our own (Catalogue, p. 930).

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He was a contemporary of young Euphronios and of Euthymides, a painter who with singular carelessness sometimes wrote his name Phintias, sometimes Philtias and once even Phitras. What

establishes this synchronism is not only the resemblance of the styles, but is also the fabrication derived from the name kalos. Phintias once applauds a Chaerias to whom the same homage is rendered by Euthymides (Fig. 266). What also counts in fixing the date of Phintias is the predilection, that he shows for those great vases which Andokides loved to decorate; he retained for them the favour given to them by the potters of the 6 th century. If there are three cups by him, the other pieces that he signed are an hydria of very great height, a hydria, a stamnos and a lecythus.[1] Finally, here is what completes the proof that one is far from paintings with black figures in the work of Phintias; on the cup on which are represented Hercules and Alcyoneus (Fig. 265), it is not by lines of diluted color but by incised lines, that the artist has indicated inside the contour some details of the muscles.[2] These incisions not being made in the black glaze, the engraved lines are scarcely visible on the clay. The artist has perceived this and in other paintings that must be later than this, he has used for this purpose diluted glaze, already very skilfully employed near him by Euthymides.

1 Note 1.p.180. Klein. Meistersignaturen. p. 191-193. Klein knew then only four vases signed by Phintias. Now are counted as many as seven.

2 Note 2.p.180. Furtwängler Vasenmalerei. Pl. 32. Text.p.165-172. In our Fig. 265, these incised lines are represented by dotted lines.

This cup bears the signatures of the painter Phintias and of the potter Deiniades. In the interior is a running Silenus who holds in his right hand a drinking horn. On the outside and between palmettes that pass under the handles are two distinct subjects. At one side is the giant Alcyoneus lying asleep. Before him is Hercules preparing to strike him with his club. Behind him is Hermes who has aided the hero to surprise him in his sleep (Fig. 265). On the other side is the dispute concerning the fatidical tripod of Delphi. Hercules and Apollo face each other and pull the bronze article with the strength of their arms. The execution is very careful; it is carried very far in details. The figures are of correct proportions and well posed; but in most of them the painter, like all his contemporari

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This cup bears the signatures of the painter Phintias and of the potter Deiniades. In the interior is a running Silenus who holds in his right hand a drinking horn. On the outside and b between palmatiums that pass under the handles are two distinct subjects. At one side is the giant Alkyoneus lying asleep. Before him is Hercules preparing to strike him with his club. B Behind him is Hermes who has added the hero to surprise him in his sleep (Fig. 263). On the other side is the dispute concerning the fatidical tripod of Delphi. Hercules and Apollo face each other and pull the bronze article with the strength of their arms. The execution is very careful; it is carried very far in details. The figures are of correct proportions and well posed; but in most of them the painter, like all his contemporarie

does not scruple to mix front and profile views. Yet it is di-vined by certain indications, that he aspires to a more correct representation of the reality-. The torsos of Apollo and of H Hercules are very correctly presented in three quarter view. The point which is charged to model the body has acquitted it-self of its taks very sparingly but with much certainty.

Still the general appearanceremains impressed by a certain archaism. The satyr has retained that entirely conventional a attitude, which sculpture at its beginning had adopted to ind-icate to the eyes the rapidity of the running, one of the legs being bent to touch the knee to the ground and the other making a right angle with the bust.[1] This is again a procedure famil-iar to archaic Greek art as to the art of all the primitive m methods taken by the painter to give Alkyoneus a stature at l least thrice that of Hercules and Hermes. More advanced, Euph-ronios endeavored in his painting of Herculas and Anteus to d distinguish the giant from the hero, not by a difference in h height, but by a difference of features and of character. Fin-ally, the costume in which Hercules and Hermes are clothed here is what they usually wear on vases of the 6 th century.

Note 1.p.462. Histoire de l'Art. Vol.VIII, p.305; Figs.124,126.

This theme of carrying off the tripod has been resumed by P Phintias, modifying the arrangement of the group, to decorate one side of an amphora with panels.[2] From the paintings of the cup to those of the amphora is a sensible advance. There are still found here some traces of the habits and taste that pre-vailed during the preceding period, but the new spirit has yet placed its mark. On Apollo and Hercules at least one leg foll-ows the movement of the torso and appears in front view. The two persons are well placed in a very natural fashion. The oth-er painting represents Dionysos holding in one hand a cantharus from which hangs a bunch of ivy and in the other hand is a vine branch loaded by bunches of graper; he stands between two cou-ples, each composed of a satyr and a Menad (Fig. 264). There again the painter has tried to arouse the attention of the spec-tator by traits not offered by the traditional models. At the left of the god is a satyr, with his arm passed around the waist of a bacchante. His broad fale is presented in front view. The latter with the wrinkles in his forehead and heavy eyebrows,

great nose and large mouth opening between thick lips, his moustache fitting a pointed beard, seems to be copied from the masks decorating the chorus that took part in the Bacchic festivals. In the right hand group appears the same type, better characterized in profile. It is understood why the painter has called this person Simades, the flat nosed. Simades and his companion dance toward Dionysos. The satyr has a double flute in one hand, in the other being the case that serves to cover the instrument. The Menad presses against him. She has the thyrsus lying on her shoulder, a very projecting throat and a stiff neck. Her head is half turned backward; there is divined the swoon of the sacred delirium. What emphasizes again this note is the little panther which has leaped on the breast of the Bacchante. The hind paws are placed on the stem of the thyrsus, and the front paws are laid on the shoulders of the young woman. The composition has movement and originality. Much better than the work signed by Euthymides, it shows an effort that we have mentioned for Euphronios, like him, Phintias desires to make his painting expressive.

Note 2.p.462. Griechische Vasenmalerei. 2 nd series. Pl. 91. Text. p. 167-171.

Between the works of the two artists there are further relations so visible, that it might be supposed that they worked with each other in the same workshop.[1] Certain traces employed by Phintias for the internal modeling of the body are scarcely found except with him and with Euphronios. Both indicate the relief of the calf in entirely the same fashion, by two little concentric curves. For the drapery, Phintias is no more skilful than Euphronios in his first works. The same cold regularity, the same dryness. Close at top, the fabric of the female clothing presents below a series of folds and dovetail ends that retain a very conventional character. The hands and fingers closed on objects grasped are very correct in drawing, and the feet aim at elegance and affect the same length as in the paintings of Euphronios.

Note 1.p.463. Griechische Vasenmalerei. 2 nd series. p.169-170.

Especially by the curious theme is recommended a cup of the museum of Baltimore (Fig. 265). The vase has suffered a great fracture; but this has spared the interesting portion of the image and the signature, in spite of the loss of some letters,

cut is read with certainty. Clothed only in a mantle thrown over his shoulders, a young man leans over, supported by his staff, toward the wares of a potter representing a cratera and an amphora. He holds a purse in his hand. By his gesture he is bargaining for one of those pieces. A seat placed behind the purchaser indicates the interior of a wareroom as the location of the scene. The execution is quiet and firm, and the same qualities are found on a cup of the museum of Athens discovered at Tanagra.[1] The painter has represented in the interior of the vase a young helmeted warrior with one knee on the ground, who has the left arm passed through the strap of his shield, and is placing his helmet on his head. Beside him is his spear stuck in the ground. What is here peculiar in the signature, that Phintias has exceptionally used there is in the verbs epoiesen and egrapsen.1

Note 1.p.464. Hartwig. Meisterschalen. Pl. XVII, 3.

Note 1.p.465. It is likewise epoiesen that is read on a little lecythe in form of a shell of the museum of Athens. No figures; all there is in the fanciful form given to the clay. Ephemeris. 1885. Pls. 9-10.

The list of the works signed by Phintias is completed by the mention of two other monuments, a hydria and a stamnos. We have only fragments of the latter, which do not even permit the attempt to restore the whole;[2] but the hydria is in excellent preservation. On the shoulder are two men, nude to the girdle, lying on the couches of the feast.[3] One of them is bearded and the other is beardless. The first brandishes his cup in the air. He is a player of cottabus. The second lazily passes his fingers over the strings of a lyre. On the body are four figures, three nude ephebes and an old man fully draped in his himation. One has under his eyes a gymnasium scene. The old man is the paidotribe. To wash themselves after the exercises, the young men went to obtain water at a fountain. One of them leaves his hydria to fill under the jet from a beautiful lion's mask (Fig. 266). The hydrias of the two others are still empty. One bears his jar on his shoulder, the other holds it in both hands before him. This vase must be one of the works on which the talent of the painter has reached its full maturity. Some inaccuracies will still be noted there. A forced movement is that of the right arm, that passes behind the head to

but is read with certainty. Clothed only in a mantle thrown o over his shoulders, a young man leans over, supported by his staff, toward the wares of a potter representing a cratera and an amphora. He holds a purse in his hand. By his gesture he is bargaining for one of those pieces. A seat placed behind the purchaser indicates the interior of a wareroom as the location of the scene. The execution is quiet and firm, and the same qualities are found on a cup of the museum of Athens discovered at Tanagra.[1] The painter has represented in the interior of the vase a young helmeted warrior with one knee on the ground, who has the left arm passed through the strap of his shield, and is placing his helmet on his head. Beside him is his spear stuck in the ground. What is here peculiar in the signature, that Phintias has exceptionally used there is in the verbs epoiesen and egrapsen.1

Note 1.p.464. Hartwig. Meisterschalen. Pl. XVII, 3.

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carried on the opposite shoulder; but there are entire figures, like that of the youth who is leaning toward the fountain, that are better. The designer has very skilfully drawn these figures, presented in three quarter view. He has traced the contour with rare mastery, and has known how to place exactly all the light lines, that round the body and limbs. He has also gone even beyond measure in places, that the brush has made the muscular masses of the archers more apparent than they are in reality.

Note 1.p.15[illegible]. Jour. Hell. Studies. 1891. p.355-371. Plates xxii-xxiii.

Note 2.p.155. The same. p.362-[illegible]. Pls. XX-XXI. Brit. Museum.

The excavations have their chances, being more favorable to this artist than to some other, only yielding for the latter works of the second order, while for the former, they bring to light the best pieces. New discoveries from one day to the morrow may compel us to revise our judgments, in spite of the examples of Euthymides, we should not be inclined to see in him the painter who merits to take rank immediately after Euphronios in the group of the successors of Andokides and of Epiktetos. Phintias seems to us to have more right to that honor. In the best of his works, his drawing has the breadth and certainty of that of Euphronios; but inside his cups, he only inserts one figure in the fashion of Epiktetos, and most frequently places no images on the outside. He has attempted but once to decorate this exterior, and the effort made there was not crowned by a very brilliant success. On one side, he has the colossal figure of Alkyoneus to fill the field; but on the other, Hercules and Apollo dispute the tripod, leaving a void space around them, that the painter has tried to conceal by projecting into that space a prolongation of the group of palmettes placed beneath the handles. No more than Euthymides, Phintias has not felt the force of attempting those grand compositions with themes taken from a myth, bringing into the scene numerous persons engaged in conflicts, whose dramatic character led Euphronios to try to render by the trace of the eye and the mouth the expression of suffering and anguish of the heart. Neither Euthymides nor Phintias has appeared to have such high ambitions. In the painting that represents Hercules preparing to slay the sleeping Alkyoneus (Fig. 303), Phintias has probably

a burden on the opposite shoulder; but there are entire figures, like that of the young man leaning toward the fountain, that are better. The designer has very skilfully drawn these figures, presented in three quarter view. He has traced the contour with rare mastery, and his known how to place exactly all the light lines, that round the body and limbs. He has also gone even beyond measure in places, thus the brush has made the muscular masses of the abdomen more apparent than they are in reality.

Note 2.p.465. Jour. Hell.Studies. 1891. p.368-371. Plates XXII-XXIII.

Note 3.p.465. The same. p.366-368. Pls. XX-XXI.Brit.Museum.

The excavations have their chances, being more favorable to this artist than to some other, only yielding for the latter works of the second order, while for the former, they bring to light the best pieces. New discoveries from the day to the morrow may compel us to revise our judgments, in spite of the bravado of Euthymides, we should not be inclined to see in him the painter who merits to take rank immediately after Euphronios in the group of the successors of Andokides and of Epictetos. Phintias seems to us to have more right to that honor. In the best of his works, his drawing has the breadth and certainty of that of Euphronios; but inside his cups, he only inserts one figure in the fashion of Epictetos, and most frequently he places no images on the outside. He has attempted but once to decorate this exterior, and the effort made there was not crowned by a very brilliant success. On one side, he has the colossal figure of Alkyneus to fill the field; but on the other, Hercules and Apollo dispute the tripod, leaving a void space around them, that the painter has tried to conceal by projecting into that space a prolongation of the group of palmatiums placed beneath the handles. No more than Euthymides, Phintias has not felt the force of attempting those grand compositions with themes taken from a myth, bringing into the scene numerous persons engaged in conflicts, whose chromatic character led Euphronios to try to render by the trace of the eye and the mouth the expression of suffering and anguish of the heart. Neither Euthymides nor Phintias has appeared to have such high ambitions. In the painting that represents Hercules preparing to s slay the sleeping Alkyneus (Fig. 263), Phintias has ~~recently~~

certainly not equaled the unknown painter that treated the same subject in the style of the ancient technics, doubtless when the red figure had already triumphed over its predecessor (fig. 154).[1] In the painting with black figures Alkyoneus sleeps more profoundly than with Phintias. Sleep has extended his limbs more. To look at the image, one better understands that the giant will be surprised, that he is plunged in torpor which will take from him the means of defending himself. The Hercules of the anonymous vase has more spirit and a prouder bearing than that of Phintias.

Note 1.p.393. Histoire de l'Art. Vol.X. p.231-232.

Considering everything, Phintias would appear to us in the small number of his works, that have come to us as an artist gifted with initiative, who hastens to profit by examples given him by his rivals, that seeks and invents. He commenced by using the incised line to indicate the internal modeling; but he very soon understood that this procedure was not in the spirit of the new technics; soon for that purpose he employed sometimes the line in relief, as to draw the contour of the left and right leg of Alkyoneus (fig. 263), and sometimes as everywhere else light touches of diluted black, which bring out in relief better than an incision made with the point on the red ground of the clay. Phintias varies his subjects. From themes borrowed from the myths, like the murder of Alkyoneus, the dispute about the tripod and the celebration of the Bacchanals, he passes to themes of another kind, those suggested to him by the spectacles offered to him at Athens by everyday life, the bargainings before the warerooms of ceramics, and the accessories that fill the field. His drawing is careful; he has corrections, and in the rendering of certain aspects of the body, he has advanced beyond that of Epictetus and his pupils. What is still lacking to Phintias is to know how to establish, either on the large sides of amphoras and hydrias, or on the exteriors of cups, great compositions in which numerous figures are grouped around a central personage.

6. Oltos.

What Phintias did not attempt, Oltos tried with success, after the example of Euphronios, in paintings in which more persons take part in the action, that are comprised in the most

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Note 1.p.486. Histoire de l'Art. Vol.X. p.281-283.

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complex scenes that Euxitheos has reproduced on the vases he has signed.

We have two cups by Oltos on which he has placed his signature as painter beside that of the potter Euxitheos; but there is every reason to think that other paintings are also due to the brush of Oltos.[1] The signature of Euxitheos is found alone on an amphora and a crater. Now between the decoration of these two vases and that of the cups on which the two names appear together, there is such an analogy of execution, that one cannot hesitate to recognize there also the hand of Oltos. Oltos was the ordinary collaborator of the maker Euxitheos. In every way the cups signed by Oltos suffice to prove that he had not feared to attack mythological subjects. If he was faithful to the tradition of Epictetos, and for the interiors of his cups he still adhered to an isolated figure, he decorated the exteriors by figures that he grouped in such numbers as required by the dimensions of the field. On a cup found at Corneto, which is one of the earliest that we have, there is a chariot with four horses harnessed to it and as many as sixteen persons. (Fig. 267).[1] On the outside of the cup of Berlin, which is smaller are counted nine.[2]

Note 1.p.476. Annali. 1875. p.251-257. Monumenti. Vol. X, Pls. 23-24.

Note 2.p.482. Furtwängler. Beschreibung. No. 2264.

From the Iliad was taken the theme of the decoration of the last vase. There is seen on one side Ajax and Aeneas, each flanked by a companion of his race, who dispute the body of Patroclus, on the other side being Achilles who extends a hand to aged Nestor in presence of Iris, Phoenix and Antilochus. The composition has more amplitude and unity in the cup of Corneto. In the bowl is a young helmeted warrior wrapped in the skin of a panther, who hastens to the enemy. Around him is the inscription:- Euxitheos epoiesen (Fig. 268).

On the exterior is represented the assembly of the gods, who are seated on their thrones and see Dionysos mounting his chariot to leave Olympus (Figs. 269, 270).[3] The god has his ordinary followers. Around him are Maenads playing with a fawn and a panther. A satyr plays the double flute. Another with body half concealed by the horses of the quadriga, holds on high a lyre

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and strikes its strings. The whole gives the impression of a reflective and already knowing art. The handles divide the painting in two parts, between which is a sensible difference in character, without this being carried to too marked a contrast. What dominates in the scene of the assembly of the gods is the expression of a sort of religious meditation; but though these august personages are seated, they are not immovable. They turn their heads aside. Their arms and hands move. Thus they manifest the interest which they take in the words exchanged and in the spectacle presented to their sight. Likewise, if in the p preparations for departure made by Dionysos and his followers, all the figures are standing and on the march, the movements there have nothing of the anger, which they affect in certain paintings of bacchanals. In each of the two scenes, the painter has placed that order that we have attempted to define in regard to the paintings of Euphronios, and which we have termed rhythm. The groups formed by the secondary persons are balanced at the right and left of Zeus here, and there of Dionysos, both placed at the centre of the painting; but these groups correspond without symmetry so established being too rigorously exact. Thus in Olympus, the painter has taken care to intersect by a standing and nude figure the series of seated and clothed figures; Ganymede stands before the king of the gods. Around him on each side are three deities, two female and one male; but at one side is seated Hermes between two goddesses, while at the other the figure of Ares closes the series. Likewise two Menads and two satyrs represent the thiase of Bacchus; but there the artist has even better diversified the arrangement of his figures. Behind the god, satyr and Menad march close together and almost side by side; before him they are separated by the entire length of the horses. The bacchante that has taken the head of the procession is isolated. This taste for variety betrays itself even in the details of less importance. Not content with giving the immortals poses and attributes varying from one figure to another, Oltos has not given to all the same seats. Some of these seats have backs and the others have none. There are solids that resemble simple blocks of wood. On the throne of Hestia is inscribed the name of the painter.

Note 3.p.469. Heydemann assumes that the painter had in view the journey of Dionysos undertaken to bring Hephaestos to Olympus,

so that he would consent to free Hera, whom he had chained to an iron seat (Histoire de l'Art. Vol. X. p. 151-152). This explains the absence of Hera, who is replaced by Hestia in that assembly of the gods, seated opposite Zeus (Annali. 1875. p. 262-264). The conjecture is ingenious and offers great probability.

If by the skill and ingenuity shown by these arrangements, this cup did not seem unworthy to be compared to that on which Euphronios painted Hercules driving off the herd of Geryon, t the drawing of Oltos also recalls that of the first works of Euphronios. The same conventions in many figures in which are confused the profile and front views; but other figures, those of Ganymede and of the satyr flutist are well presented in three quarter or profile views. No foreshortening. The trace of the contour is correct and free; but the brush has not attempted to indicate here the muscles with the same precision and detail as with Euphronios.

Oltos was perhaps of all contemporary painters the one, that best seized the importance and interest of the examples given by Euphronios. What the latter suggested to one that knew how to look and understand, one forms an idea by the cup of Oltos. By the effect that was imposed thus on intelligent imitators, the workshops of Ceramicos saw rapidly rise the average value of the products, which they supplied to their patrons continually increased.

7. Hiero and Macron.

If there were in the first quarter of the 5 th century a workshop, which took an active part in the development of Attic p painting, it was that of Hiero. He seems to have been one of the most fertile manufacturers then at Athens. Already in 1887 there were known as many as 24 vases, cups and cotyles, that bore his signature, almost always painted or incised on the h handle. (Fig. 271). And since then this number has exceeded 30.[1] One of these vases bears the name of the painter Macron, at the same time as that of the proprietor of the workshop, Hiero. By this vase with a double mark it is proper to commence the study of the pieces that issued from the kilns of Hiero. To this unique piece of its kind have been compared the vases on which H Hiero is named alone, and by the comparison so made, men have been led to ask themselves if Macron was not the ordinary col-

collaborator of Hieron, the chief of his workshop of painting. In that employment and for the account of Hieron, Makron decorated with his own hand or caused to be decorated by workmen, who labored under his orders, hundreds of vases that offered themselves to the purchaser under the single guarantee of the shop; but at long intervals the master painter took some new subject or a means of rejuvenating some common theme by a novel arrangement. He then interested himself particularly in his work; he executed it with even more care than he was accustomed to give, and satisfied with the result obtained, he thus departed from that anonymity with which he was contented for current works.

NOTES.

Note 1.p.478. Klein. Meistersignaturen. p. [illegible]. In [illegible], Wolters published a cup and a crater signed by Hieron. That the signature of the last vase [illegible], that Hieron [illegible] ted to his name that of his father, which is followed in [illegible], though several letters are quite effaced ([illegible] Vasen der Meistersignaturen. [illegible]). In any case the mention made of the patronymic would then require to regard Hieron as a citizen of Athens like Kalliades, who also indicates in his signature the name of his father. [illegible] has given this vase to [illegible]'s list, Pottier has also arranged him. This would then be [illegible] vases that should now be placed to the credit of Hieron, except errors. It is understood that Makron has only to give himself the honor of the skyphos, which he signed with Hieron. It has been asked if this vase was the only one of Hieron's vases in whose execution Makron had collaborated. Whatever that may be, the decoration here comprises two paintings, two episodes of the history of Helen (Figs. 272, 273).

Note 1.p.479. Furtwängler (Griechische Vasenmalerei. I. [illegible]. Text. p. [illegible]). "I believe that Makron was quite certainly the painter of not only this, but of all vases remaining to us designated by the inscription of Hieron, owner of the Workshop." Hartwig hesitates, he is struck by resemblances, but also by differences, and he puts this dilemma; all vases signed by Hieron were decorated by Makron, or not a single one was decorated by Makron, except the one that bears the signature of that artist (Meisterschalen, p. [illegible]), it then seems inclined to the last solution, so much does the [illegible] of the [illegible] collection appear superior to all other vases on which Hieron has placed

collaborator of Hiero, the chief of his workshop of painting. In that employment and for the account of Hiero, Macron decorated with his own hand or caused to be decorated by workmen, who labored under his orders, hundreds of vases that offered themselves to the purchaser under the simple guarantee of the shop; but at long intervals the master painter took some new subject or a means of rejuvenating some common theme by a novel arrangement. He then interested himself particularly in his work; he executed it with even more care than he was accustomed to give, and satisfied with the result obtained, he then departed from that anonymity with which he was contented for current works.

Note 1.p.473. Klein. Meistersignaturen. p. 162-173. In 1900, Pollak published a cup and a cratera signed by Hiero. What the signature of the last vase has in particular is, that Hiero added to his name that of his father, which is believed to read Medon, though several letters are quite effaced(Zwei Vasen aus der Werkstatt Hierons. 1900). In any case the mention made of the patronimic would give reason to regard Hiero as a citizen of Athens like Euthymides, who also indicates on his vases the name of his father. Hartwig has added five vases to Klein's list. Pollak has also brought two. This would then be 31 vases that should now be placed to the credit of Hiero, except errors. It is understood that Macron had held to give himself the honor of the skyphos, which he signed with Hieron. It has been asked if this vase was the only one of Hieron's vases in whose execution Macron had collaborated.[1] However that may be, the decoration here comprises two paintings, two episodes of the history of Helen (Figs. 272, 273).

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his mark.

In her life for whom died so many heroes, the painter has conveyed two scenes, one of which is a preface to the other, as an epilogue to that marvellous history, the abduction of Helen by Paris at Sparta, and the retaking of Helen by Menelaus in the last night of Troy.[1] Already this contrast of itself speaks to the imagination, and what completes the interest is the art with which were composed the two scenes. In one, the attitude given to Helen, the presence of Aphrodite at her side and the imperious gesture of the goddess attests that as Homer states in a celebrated episode of the Iliad, Helen is not responsible for her fault, that she had always been a plaything in the hands of the powerful and capricious deity.[2] As if to render his idea even more apparent in the painting of the seduction, the artist has caused Eros, the winged infant son of Aphrodite, to fly between Paris and Helen, whom his mother sends to trouble the souls of men by the emotion of desire.

Note 1.p.476. Furtwängler and Reichhold. Pl. 85. 2nd series. Text. p. 125-141.

Note 2.p.477. Iliad. III. 399-417.

What concurs in giving the impression of acts performed under the power of the will of a deity is the appearance presented by this scene of the departure of the queen (Fig. 272). Nothing here suggests the idea of violence or even of a clandestine flight. Helen slowly advances with head modestly bent. The ample veil of a married woman is thrown over her peplos, which falls to her feet. It covers her head and shoulders. Paris or rather Alexandros (that is the name that he bears here) is a beautiful young warrior covered by a helmet and clothed in a very short tunic and a long floating chlamys. With the spear in his right hand, he holds Helen with the other hand by the wrist of the right arm, as if to guide her steps. Before Paris and with raised head is Aeneas, the companion of his journey to Sparta. Behind Helen are two female figures, Aphrodite, the inspirer of her fault, and Peitho, "Persuasion," that has become an accomplice. Aphrodite extends both arms forward over the head of Helen. She appears both to protect the young woman and to push her toward her seducer. As for Peitho, with a careless gesture her raised right hand presents a flower. Her face is [illegible]. Her insidious discourse decided Helen to betray her

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vows. Finally in the read plane is seen standing beneath a handle, a person of less height than the other actors in the scene, showing him to be an infant. This is the only one of all these figures that does not have his name written near him. It is believed that there is recognized a son, that according to certain traditions Helen had by Menelaus, and whom in her flight she abandoned at Sparta. What seems to confirm this interpretation is the pose that the painter has given to that figure. It seems to express astonishment and sorrow.

On the other side is a counterpart of this painting, and there also in an entirely personal fashion has the painter treated a theme, that was early one of the commonplaces of painting on clay (Fig. 273). One would have expected to see Helen flee before the spouse that she had outraged, or at least turn aside her head in confusion. On the contrary with head raised, she looks Menelaus in the face, although he is fully armed and has his hand on the hilt of his sword. It is Menelaus that has the bowed head, appearing hesitating and embarrassed. It is divined that he will not have the courage to strike. This is not alone because he is dazzled by the beauty of Helen, that beauty which the years have not affected. It is also that behind Helen he perceives Aphrodite, whose arms extend to cover her favorite and victim. Aphrodite now brings Helen to Menelaus as she had formerly cast her into the couch of Paris. Helen knows herself in the power of those imperious hands, now helpful. It is she that allows her to face the danger so bravely. Later, Menelaus will be represented as allowing his sword to fall to the ground when he sees Helen again. Macron only presents the result of this meeting.

To the central group the painter has added three other persons. At the right is seated the aged Priam with bald head and sceptre in hand, on a seat covered by rich tapestry. On the left stands another old man with white beard, leaning on a long staff, his white hair enclosed by a little band. This is Chryses, whose daughter Chryseis is here to interfere; but it is believed that it is understood why Macron has chosen these figures for the purpose of filling the field. By his presence alone, Priam informs the spectator that the scene occurs in Troy. As for Chryses, he is that priest of Apollo who came at

the beginning of the Iliad to demand from Agamemnon his daughter Chryseis as servant of the god. According to a tradition attested by the paintings on several vases, to shelter herself from the first violence of the Greeks, Helen took refuge in the temple of Apollo, one of the protecting deities of Troy. This version of the myth that recalls by allusion the place assigned in this painting to the priest and priestess of the god.

From the Cypriote songs appear to have been taken, according to the peculiarities that characterize it here, the scene of the abduction of Helen. As for that of the meeting of Helen and Menelaus, it came from the little Iliad, that very popular poem which inspired the artists who desired to represent the successes of the Ilio Persis or Destruction of Troy. Did Macron himself not draw from these sources, from which the borrowing has been made by some painter of contemporary history, whose paintings furnished the ceramic painter with the principal elements of the decoration by which he ornamented the goblet? The double composition that we have reproduced shows such ingenuity, that one cannot help asking if we do not have there a reduction of some fresco of a celebrated artist. However that may be, it is indeed to Macron that is to be given the honor of the merits of the execution. That is most certain; it attests a skill and rare certainty of the brush. Doubtless the designer again uses here too freely the facilities given him by archaic conventions; but he lessens the faults by the amplitude of the clothing, which makes less apparent what is arbitrary. Further, one feels in him by many details the desire to free himself from them. Thus one of Aeneas' legs, one of Menelaus and one of Helen's in the second painting are represented in three-quarter view. The left foot of Chryseis is shown foreshortened in front view.

The heads are shown in profile, and the painter has made no efforts to distinguish them from each other by the types of the profiles; but these have a real nobility. There is noted a certain heaviness of the chin, which seems a common trait of all heads on the vases of Hiero. The only variety comprised in that uniformity of faces is caused by the baldness of Priam, the whiteness of the beard and hair of Chryses. On the contrary, the draperies are very different and very expressive, at least in the persons of the drama. Thus Helen follows Paris in the

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modest attitude of a few figures, that the mystery of the nuptial couch with its rites and worries; but when the fortune of war has brought her into the presence of Menelaus, victor and vengeful, her bust and her eyes rise with an air of defiance. At the same time, with her left arm, as if better to disclose the marvel of her beauty to the angry eyes fixed on her, she removes and casts behind her the wide mantle, which entirely envelops her. This grand gesture completes the expression of the feeling that explains the intrepidity of the young woman. No less expressive is the gesture of Aphrodite repeated from the other painting. To the secondary persons, rather spectators than actors in both scenes, Macron has given very calm poses, sometimes even hieratic, like those of the two women whose fingers hold the present of a flower. This contrast is justified by a reason of taste and has a happy effect.

Paintings like these, where the figures are clothed, scarcely cause the painter to exhibit his anatomical knowledge. The only nudes there are the thighs and legs of Paris and Aeneas. Macron has placed less emphasis on them than Euphronios would have done; but he shows himself superior to the latter at least to Euphronios commonly, in the arrangement of the drapery. He contrasts with the broad folds of the mantle the fine and close folds of the undergarment, that here no longer seems to be the long Ionian tunic falling straight, but the peplos of the statues of the Parthenon with the two thicknesses of fabric arranged there, in one part on the chest, where is reversed outside an entire fold of the fabric, and in another part on the abdomen by the aid of a cord that supports, raised and pendant outside, a part of the bottom of the robe. The image accents this arrangement very clearly in the costume of these women. It indicates even the band that plays the part of a girdle. The floating ends are visible.

This care for elegant precision is nowhere more marked than in the rendering of the hair. For the men, the parallelism of the horizontal locks on the top of the head is represented by light lines, that the brush has multiplied there with rare delicacy. For the women, these are little black rounds, dotted at their centres by a white point, which represents the abundance of the curls by which the brow is enclosed. The hands and feet are in correct drawing; but in the latter the painter has very

modest attitude of a new spouse, that the mystery of the nuptial couch both attracts and worries; but when the fortune of war has brought her into the presence of Menelaus, victor and menacing, her bust and her brow rise with an air of defiance. At the same time, with her laft arm, as if better to disclose the marvel of her beauty to the angry eyes fixed on her, she removes and casts behind her the wide mantle, which entirely envelops her. This grand gesture completes the expression of the feeling that explains the intrepidity of the young woman. No less expressive is the gesture of Aphrodite repeated from the other painting. To the secondary persons, rather spectators than actors in both scenes, Macron has given very calm poses, sometimes even hieratic, like those of the two women whose fingers hold the present of a flower. This contrast is justified by a reason of taste and has a happy effect.

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frequently neglected to separate the toes, a care always taken by Euphronios.

By their qualities of composition and execution, the vase p paintings of Macron appear to merit being placed nearly on the same line as those of the vase that Euphronios signed as potter. Euphronios himself never traced an image in correctness and v vigor of line as superior to the figure of the lion at rest, which decorates the shield of Eneas (Fig. 272). With one pay raised, the tongue hanging from the open jaws, the mane elevated, the wild beast gathers himself forward, as if ready to s spring on his prey.

It is just the rare value of this work, which disposes us to reject the hypothesis according to which one should credit to Macron the decoration of all or nearly all the vases that bear the mark of Hiero. Doubtless of some of those vases the fabrication presents visible analogies to that of our skyphos, yet without even having its finish and discreet grace;[1] But certain other vases from the workshop of Hiero only offer a distant resemblance to the paintings of Macron, which might be from even the taste of the chief of the industry. It is hardly probable that a workshop which produced so much had only employed a single decorator.

Note 1.p.480. This is the case for the cup of Munich with B Bacchic scenes reproduced by Furtwängler and Reichhold, Pl. 46. If there be a product of the workshop of Hiero on which one would be tempted to find the work of the brush of Macron, this is indeed the one. Same quality of drawing. As few interior details on the nudes. On the figures of women are the same harmony of the drapery and the same arrangement of the peplos, the same doubling of the fabric on the chest and the abdomen; but the folds of this fabric are less close and fine on the cup t than on the skyphos, and the rendering of the hair is more summary.

If we are not mistaken, what permits us to affirm that the painter of this beautiful vase was not the only one that worked for the chief of the industry, whose work we are studying, a truly curious fact, which somehow has not been made the subject of controversy aroused between ceramographs on the subject of Macron and the part taken by him in the decoration of the vases that Hiero signed as potter. There has come to us with only the

signature of Hiero another vase, a cup that like the skyphos of the Spinelli collection also represents the abduction of Helen by Paris.[2] Now both by the manner in which the painter understood the subject and by the entire character of the execution, this second vase singularly differs from that on which is read the name of Macron. The painting of the abduction, unlike that traced by Macron, is the work of an artist nourished by the idea of Homer, knew how to give a clear and vivid expression of it in form, who knew how to recall by the manner in which he groups and poses the actors in the scene, that Helen was not her own master, not even when she left Sparta to follow Paris, or when on the day after the duel between Paris and Menelaus under the walls of Troy, when Aphrodite found her all m moved again by having perceived afar her first spouse, but no less rejected her by angry words to the arms of that weak Paris, whom she had seen conquered and humiliated under her own eyes. In the painting of the vase of Berlin, nothing remains of the conception of the poet, of what had made of his Helen an imperishable figure, an ideal image. Here Aphrodite and Eros do not intervene. One is present only at a common the clandestine departure of an adulterous spouse, Paris carries off Helen almost by force, grasping her right wrist. Behind him is his accomplice, doubtless Eneau, who has no difficulty in repulsing two women and two old men, who by their gestures ad astonishment and indignation show the efforts which they make to retain the fugitive.

The attitudes are correct and the draperies have that easy amplitude almost always given to them by the painters employed by Hiero; but nowhere, neither in the lines of the profiles of the faces, in the arrangement of the hair, or of the fabrics, nor especially in the movements, is the grace that Macron has diffused in his two paintings. There is nothing of that intense expression which he knew how to place in the scene where Helen faces the vengeance of Menelaus. The painter of the cup could scarcely be Macron. He was a less intelligent and less skilful artist.

Whether Hiero did or did not employ other painters than Macron, as we believe that he did, here is what is incontestable; the numerous vases that bear his mark on the handle have certain characteristics, both of the subjects and of the fabrication.

This is possible that the 'chef', as we should say, strong in the success of his enterprise, held his collaborators closely and required them to follow docilely the programme that he traced for them. He had a visible predilection for Bacchic scenes. The vases on which they are represented form nearly a third of his works. He was also pleased by love scenes. There are for his subjects of groups of men and women, men and ephebes, as well as isolated figures of ephebes, playing the lyre or flute, or holding a hare, an erotic emblem; but he was never inspired by the exercises of the palaestra. As for the epic myths, he rarely attempted to employ them; one can cite only five or six vases on which he took from them the materials of his paintings.

Among those vases of Hieron on which the painter has sought in epic poetry the theme of his decoration, perhaps the most interesting after the skyphos that Macron signed, is another skyphos that belongs to the Louvre. There is seen on one side the abduction of Briseis by Agamemnon, who is accompanied by Talthybios and Diomede (Fig. 274), and on the other side is the embassy to Achilles, whose anger the Greeks desire to appease. (Fig. 275).

The two scenes are well composed. In that which is like the first act of the drama, Agamemnon is the principal person. He has put on his cuirass; he has the sword at his side and holds his spear in his right hand. It is felt that he has decided to employ violence if Achilles refuses to give up the captive, and dares to resist the chief of the army. He draws Briseis to him, whom he encloses in his right arm. One feels that the young girl by her entire pose yields to the compulsion and only departs with regret. Her feet seem to detach themselves from the soil with difficulty. With the left hand, she brings before her face to conceal herself a fold of her mantle, that has already served to cover her brow and cheeks. Talthybios has one hand as if he took the gods to witness the sacred character of his mission, is present at the abduction with the indifferent air of a man fulfilling a professional duty. On the contrary, Diomede takes a lively part in this act of force. Having come there to lend her at need, an aid to Agamemnon, he turns to the right as if to see if at the last moment, Achilles or some one of his companions will not attempt to tear Briseis from the a

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arms that draw her. One has already left the tent of the hero; another walks on the shore. This is indicated by the olive tree that closes the field. The moment is propitious for a surprise, for a bold stroke.

There is in the painting on the other side of the vase a still wiser and more expressive art. All concurs there to give the impression of the power and persistence of the wrath that has decided Achilles to remain shut within his camp, while the Achaians perish in thousands under the walls of Troy, and are even driven to their vessels which the flames threaten to devour. Suspended on the wall of his tent, the helmet and sword of the hero announce his abdication, the course which he has taken to remain away from the combats; but what makes particularly understood the depth of the resentment which the conciliatory embassy will try to appease is the figure of Achilles. It forms the centre of the painting. Seated on a low seat without back, Achilles is clothed in a great mantle that entirely envelops him and even conceleas his unaccustomed action. Rigid in his sorrow, he does not lift his eyes to Ulysses who faces him. Ulysses stands erect with his hands crossed on the two s spears that serve as a support. With bent head, he leans toward Achilles as if better to cause to reach his ears and mind the insinuating and mild words that will dispose him to forgive. As for Ajax and Phenix, one standing behind Ulysses and the other behind Achilles, they are only there as witnesses of the interview, as guarantees of the execution of the agreement to be concluded. Their pose shows the anxious attention with which they follow the pleading of Ulysses. Leaning on their staves, they incline themselves not to lose a single word of their advocate.

It has been thought that one could ask if this vase was not decorated by Macron, like that on which is represented the abduction of Helen. It is first noted that the two vases have t the same form and that the figures have the same height;[1] but all that can be concluded from this is, that both vases were turned my the same workman. For one to believe it right to suppose here also the intervention of Macron in the absence of his signature, it would be necessary that the execution of the painting should offer on both vases such striking resemblances,

that one would avoid recognizing the work of the same hand. Now this is not the case. The analogies mentioned have little importance, and we are far more struck by the differences. On the vase signed by Lasimos there is a grace in the air of the head, an elegance in the masses and an ease and lightness in the draperies, that we do not find here. To speak only of the arrangement of the fabrics, the mantle forms on the shoulder of Ulysses a heavy pouch, that is poorly explained.

Note L.P.451. Pottier. Catalogue, p. 551.

What can be said is that in the two paintings are the same marks of reflection, the same harmony of the composition; but for these merits, that are very real, why not give Lasimos credit? He chose the subjects and verbally or rather by sketches that he distributed, he indicated to the decorators of his vases, how each scene must be treated, how should be grouped and posed the actors who played a part in it.

We find these qualities on all the vases that bear the signature of Lasimos. There is the same ingenious and knowing arrangement offered to us by a third amphora, whose decoration was inspired by Eleusis (Fig. 275). There is seen Triptolemos seated on his chariot drawn by two serpents, ready to undertake across the world those races that fertilize the earth. The Eleusinian hero has the head covered with myrtle, the hair divided into little curled locks that fall on his shoulders. He holds a metal phiale toward Pherephatta (Persephone), with scenes decorated by raised ornaments. In the other hand he raises a bunch of ears of grain, a symbol of his sacred ministry. Pherephatta pours out for him with the right hand the wine of departure, contained in an oenochoe, that can be regarded as of silver, like the cup from which the hero drinks. In the left, she holds a torch, an attribute that designates her as sovereign of the infernal world. Behind the chariot stands Demeter with her head encircled by a turreted crown. She presents with one hand those ears of grain, that the hierophant with a solemn gesture, toward the end of the ceremony, showed to the mystes that had been admitted to the higher degree of initiation.[1] The torch shown in her other hand recalls the torch with which the initiated were armed in the course of the nocturnal watch of the mysteries. It is again a memory of these ceremonies that must be seen in the richness of the mantle in which the goddess is

that one could avoid recognizing the work of the same hand. Now this is not the case. The analogies mentioned have little importance, and we are far more struck by the differences. On the vase signed by Macron there is a grace in the air of the head, an elegance in the nudes and an ease and lightness in the draperies, that we do not find here. To speak only of the arrangement of the fabrics, the mantle forms on the shoulder of Ulysses a heavy pouch, that is poorly explained.

Note 1.p.483. Pottier. Catalogue, p. 981.

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drapes. This vibration is divided in bands separated by large borders and decorated by little figures painted in black, which must either imitate metal overlays or rather embroideries. These are winged genii flying in the air, dolphins swimming in the midst of the waves, birds, chariots drawn at a gallop. By this image one has an idea of the appearance of the sumptuous fabrics charged with ornaments, in which were clothed in the sacred festival the women that represented the goddess, tissues that for their decoration required the best work of the daughters of families attached to the sanctuary, the Ceryces and Eumolpides, just as the virgin arrephores and for the peplos by which was clothed the statue of Athena on the Acropolis.

Note 1.p.155. Philosophoumena.. V. 115. On the plausible explanation that can be given to this exhibition and this gesture, see Foucart. Recherches sur l'origine et la nature des mystères d'Eleusis (Memoires de l'Academie des Inscriptions, Vol. 35. 1895).

The scene of the departure of Triptolemus is completed by the figure of a woman, who stands behind Persephone and raises with the right hand a gesture of salutation, while with the left hand, a gesture familiar to the elegant Greeks, she raises the falling folds of her talar tunic. She has her name written above her. This is Eleusis, the heroine who personifies the sacred city. The principal effort of the painter has been devoted to the group of four persons, that could not fail to interest the piety of the Athenians and arouse the curiosity of foreigners, among whom very few had not heard of the famous mysteries that Attica celebrated.

To fill the rest of the field, the artist was at less cost of imagination. He has placed there, some seated like Eumolpos and Poseidon, others standing and on the watch like Zeus, Dionysos and Amphitrite, personages not connected in any connection, only one of whom, Eumolpos, played a part in the Eleusinian myth. These five figures must have been borrowed by the painter from the models at the disposal of the workshop; they are less careful than those of Triptolemus and of the goddesses that enclose him. It seems to us useless to reproduce them.

It is by this sort of filling that the skyphos of Cumae is a little inferior to the two other vases of the same form that

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that we have studied; but at least by one of its paintings, if it cannot rival the skyphos decorated by Hieron, it places it-self beside the cup of the Louvre. Men boast of the fineness of the work so that, by which are indicated the pleats of the chiton of Agamemnon, and also the variety that places in the view of the painting several tones on which the color, that served for painting the hair has been sufficiently diluted to take a blond tone;[1] but the skyphos that glorifies Triptolemos is no less happily enlivened by a polychromy of skilful discre-tion. The flames of the torches and the stems of the grain are detached in reddish violet on the black ground. As for the ears of grain, those seeds to which the rite of the mysteries attached great importance, by some touches of white rise from the layer of dark glaze.[2]

Note 1.p.488. Pottier. Catalogue, p. 882-883.

Note 2.p.488. See the colored plate of Monumenti (Vol. IX, Pl. 43), that has been reproduced in Rayet-Collignon. Histoire de la céramique grecque. Pl. II.

That proves the favor that this skyphos enjoyed on the mark-ets of Italy is not only the fact, that we find them in quantity in the tombs of Etruria and Campania;[3] it is also the trouble taken by the foreign owners of these Attic vessels to preserve them from total destruction for use of those vases damaged by some accident.

Note 3.p.488. Klein cites a fourth skyphos on which were rep-resented Eleusinian scenes (Meistersignaturen, p. 177).

Even in antiquity the skyphos of the Louvre was repaired with care. We have shown in our drawing the heads of the rivets by which are fixed the clamps of bronze, seen to extend inside the cup of the clay.[4] This vase further met with misfortunes. Pieces were lacking when it was found. In the same drawing we have in-dicated by a special tint the repainting that a very skilful painter must have made, even to restore the whole, he brought together the fragments which the excavation has furnished.

Note 4.p.488. On the method of these antique repairs, see E Pottier. Catalogue, p. 808-810.

That must have contributed much to the success the taste for production of the workshop of Hiero is, that there a wise and thoughtful art in the choice of themes and the grouping of the

that we have studied; but at least by one of its paintings, if it cannot rival the skyphos decorated by Macron, it places itself beside the cup of the Louvre. Men boast of the fineness of the work on that, by which are indicated the plates of the cuirass of Agamemnon, and also the variety that places in the view of the painting several heads on which the color, that served for painting the hair has been sufficiently diluted to take a blond tone;[1] but the skyphos that glorifies Triptolemos is no less happily enlivened by a polychromy of skilful discretion. The flames of the torches and the stems of the grain are detached in reddish violet on the black ground. As for the heads of grain, those heads to which the rite of the mysteries attached great importance, by some touches of white rise from the layer of dark glaze.[2]

Note 1.p.488. Pottier. Catalogue, p. 982-983.

Note 2.p.488. See the colored plate of Monumenti (Vol. IX, Pl. 43),that has been reproduced in Rayet-Collignon. Histoire de la ceramique grecque. Pl. IX.

What proves the favor that this skyphos enjoyed on the markets of Italy is not only the fact, that we find them in numbers in the tombs of Etruria and Campania;[3] it is also the trouble taken by the foreign owners of these Attic vessels to preserve them from total destruction for one of these vases damaged by some accident.

Note 3.p.488. Klein cites a fourth skyphos on which were represented Bacchic scenes (Meistersignaturen, p. 172).

Even in antiquity the skyphos of the Louvre was repaired with care. We have shown on our drawing the heads of the rivets by which are fixed the clasps of bronze, seen to extend inside the cup on the clay.[4] This vase further met with misfortunes. Pieces were lacking when it was found. In the same drawing we have indicated by a special tint the repainting that a very skilful painter must have made, when to restore the whole, he brought together the fragments which the excavation had furnished.

Note 4.p.488. On the method of these antique repairs, see P Pottier. Catalogue, p. 609-610.

What must have contributed much to the success that made the prosperity of the workshop of Hiero is, that there a wise and thoughtful art in the choice of themes and the grouping of the

images which decorate the vases from this workshop. The principle of the composition of the paintings is too constantly the same for one to hesitate in seeing there the application of a rule that the master potter himself drew, the effect of the very wise and refined taste with which he prepared the execution of all the works destined to bear his mark. He no longer allows that sort of carelessness with which for a long time the decorator permitted himself to place near each other on the two sides of a vase or inside and outside of a cup, figures not connected by any bond. This no longer suited Hiero. He desired that all the figures which concurred in decorating the clay of a vase should be connected together by the more or less slender thread of an action continued from one painting to another, as are linked together the successive acts of a drama. If this be not a tale of epic poetry, which supplied the subject of the painting, he desired that at least the figures thus brought together should arouse the same feeling, and leave in the mind of the spectator the same impressions. The decoration of each vase thus had its unity.

This desire manifested for thus attaining unity of theme, we have seen expressed by the arrangements of the skyphos of Hiero that we have described and reproduced; we shall find it on another skyphos to which we have so far only made a passing allusion. That one of the paintings which represents Helen who fled from Sparta, carried away by Paris; but here as on the vase decorated by Macron, this painting has for pendant another painting, that is like a preface to the myth of Helen, the announcement and anticipated explanation of the tragic adventures in which the cruel and capricious goddess, Aphrodite, will not cease to involve the woman that would be entirely her slave and favorite.

The prologue of a drama with Macron is the abduction of Helen by Paris. The anonymous painter that on another vase of Hiero has also shown Helen leaving her spouse and her son to follow a seducer, has obeyed the same idea as Macron; but he has gone farther back in that story to that clearing in the forests of Mt. Ida where the three goddesses, Athena, Hera and Aphrodite, dispute the prize of beauty before the shepherd Paris. Paris decides in favor of Aphrodite, and to earn her gratitude, to her

images which decorate the vases from this workshop. The princi-ple of the composition of the paintings is too constantly the same for one to hesitate in seeing there the application of a rule that the master potter himself draw, the effect of the very wise and refined taste with which he prepared the execut-ion of all the works destined to bear his mark. He no longer allows that sort of carelessness with which for a long time the decorator permitted himself to place near each other on t the two sides of a vase on inside and outside of a cup, figures not connected by any bond. This no longer suited Hiero. He des-ired that all the figures which concurred in decorating hre c clay of a vase should be connected together by the more or less slender thread of an action continued from one painting to an-other, as are linked together the successive acts of a drama. If this be not a tale of epic poetry, which supplied the subj-ect of the painting, he desired that at least the figures thus brought together should arouse the same feeling, and leave in the mind of the spectator the same impressions. The decoration of each vase thus had its unity.

This desire manifested for thus attaining unity of theme, we have seen emphasized by the arrangements of the skyphos of He-ero that we have described and represented; we shall find it on another skyphos to which we have so far only made a rapid allusion. That one of the paintings meant represents Helen who fled from Sparta, hurried away by Paris; but here as on the v vase decorated b: Macron, this painting has for pendant another painting, that is like a preface to the myth of Helen, the an-nouncement and anticapated explanation of the tragic adventures in which the cruel and capricious goddess, Aphrodite, will not cease to involve the woman that would be entirely the slave a and favorite.

The prologue of a drama with Macron is the abduction of Helen by Paris. The anonymous painter that on another vase of Hiero has also shown Helen leaving her spouse and her son to follow a seducer, has obeyed the same idea as Macron; but he has gone farther back in that story to that clearing in the forests of Mt. Ida where the three goddesses, Athena, Hera and Aphrodite, dispute the prize of beauty before the shepherd Paris. Paris decides in favor of Aphrodite, and to mark her gratitude, to her

judge, she will make him the lover of the most beautiful of women.

Note 1.p.489. Furtwängler. Beschreibung. No. 2291.

If when he represented the meeting of Menelaus and Helen, the anonymous painter made no effort to give the myth a personal and original interpretation, on the contrary he has known how to present more charm than did his predecessors, in the scene of the appearance of the goddesses before the young Trojan. (Fig. 277).[1] Paris is indeed a shepherd. His goats leap around the rock on which he is seated; but this is not one of those rustic herdsmen, who knows no instrument other than the rural flute made of a reed gathered in the neighboring marsh.

Note 1.p.490. On a vase of Berlin (2610), Paris is represented as nude, like some herdsmen. He has his dog near him (Annali. 1883. Pl. E). On a vase of Munich with black figures, he has behind him his herd of oxen, led by a dog with tongue out. The spear held in his hand does not suffice to show a son of the king in him (*Gerhard. Auserlesene Vasenbilder.Pl.170).

What aids him in beguiling the long hours of solitude is the lyre, the instrument dear to princes and heros. He has a fillet around his brow, and the profile is very pure. In the tunic in which he is clothed, the narrow folds of the fabric acceant t the fineness of the cloth. One divines in this person by his costume the entire attitude of the son of a noble race, who to flee the heat of the plain during summer has gone with the herds of the king his father to seek the coolness of the great forests of Ida.

In a short tunic and with the chlamys over his shoulder, Hermes stands before Paris. He is covered by the petasus and his feet are winged. With the gesture of an orator, he explains to the shepherd in what trial, he is made arbiter by the three goddesses that he presents to him. Athena first advances with an elegand helmet on her head, a flower in her right hand, in the left being a light spear that she rests on her shoulder. On the egis is not the Gorgon's head, but all around is a border of serpents. Other serpents are coiled around the wrists of Athena and serve as bracelets. In her severity, the bearing of the goddess does not lack a certain grace. Then comes the queen of Olympus, Hera, clothed in a long talar tunic and draped in a large shawl. Nothing more simple than this clothing;

ent the altitude is equal, with a high head, the goddess with- [illegible] the right arm and places the hand on a great amphora surmounted by a palmette. As for Aphrodite, like her rivals, she is clothed in the tunic and himation. She is distinguished from them only by the veil that she wears in the manner of young girls. This veil conceals the hair and ears; it falls on the nape and on the back. When the painters and sculptors of the Hellenistic age represented this scene, they would show Aphrodite uncovering before the great judge in entire nudity, all the radiant beauty of her nude flesh; but that is an idea which could not occur to any artist of the first years of the 5 th century. To thus exhibit a goddess would have appeared to him and to his public as a lack of taste and perhaps a sacrilege. The painter has taken another means to inform the spectator that Aphrodite possesses an irresistible charm, that would assure her the victory. He causes four young loves to fly around her. One of them brings a bracelet, another a necklace, the third a flowering branch. The offering of the fourth has disappeared in a fracture.

In the interior of the same cup the artist has placed a conversation between a bearded man and an ephebe that holds a leveret by a cord. These fine hares are known to us by the vases, on which they are very frequently represented in subjects of this sort, and were among the number of presents voluntarily made to the wife or child that was loved. Thus by the image in the bowl when the cup was held, one was informed that like other scenes from the same workshop, this was entirely devoted to celebrating the imperious power of beauty, culpable desires and murders that it produced in the hearts of men.

This scheme of composition, the same desire to connect together the different parts of the decoration, are found on a cup of the old Van Branteghem collection. Inside is a young woman who seizes the neck and arm of an ephebe, that she appears to wish to lead away (Pl. 127). Although [illegible] gives the names of these persons, we have not hesitated to recognize Eos carrying off Tithonus. The great wings attached to her shoulders were given to this goddess by the painters on vases where the name is inscribed beside the figure.[1] In the [illegible] of [illegible] [illegible] form that she [illegible] her life is given the lover. by whom she will be forced to preserve an eternal youth by

but the attitude is proud. With a high head, the goddess extends the right arm and places the hand on a grand sceptre surmounted by a palmatium. As for Aphrodite, like her rivals, she is clothed in the tunic and himation. She is distinguished from them only by the veil that she wears in the manner of young g girls. This veil conceals the hair and ears; it falls on the nape and on the back. When the painters and sculptors of the Hellenistic age represented this scene, they would show Aphrodite uncovering before the young judge to seduce him, all the radiant beauty of her nude flesh; but that is an idea which could not occur to any artist of the first years of the 5 th century. To thus unclothe a goddess would have appeared to him and to his public as a lack of taste and perhaps a sacrilege. The painter has takin another method to inform the spectator that Aphrodite possessed an irresistible charm, that would ensure her the victory. He causes four young loves to fl w around her. One of them brings a bracelet, another a necklace, the third a flowering branch. The offering of the fourth has disappeared in a fracture.

In the interior of the same cup tha artist has placed a conversation between a bearded man and an ephebe that holds a leveret by a cord. These tame hares are known to us by the vases, on which they are very frequently represented in subjects of this sort, and were among the number of presents voluntarily made to the wife or child that was loved. Thus by the image in the bowl when the cup was held, one was informed that like other works from the same workshop, this was entirely devoted to celebrating the imperious power of beauty, culpable desires and murders that it produced in the hearts of men.

This method of composition, the same desire to connect together the different parts of the decoration, are found on a cup of the old Van Branteghem collection. Inside is a young woman who seizes the neck and arm of an ephebe, that she appears to wish to lead away (Fig. 278). Although no legend gives the names of these persons, men have not hesitated to recognize Eos carrying off Tithonos. The great wings attached to her shoulders were given to this goddess by the painters on vases where the name is inscribed beside the figure.[1] In the youth of slender form that she draws toward her lips is divined the lover, to whom she will be forced to preserve an eternal youth by

feeding him only on agbrosia. On the outside is a painting also lacking the inscriptions, but which it appears easy to interpret (Fig. 279). From the gestures made by all the persons that succeed each other in the file. These gestures are those of surprise and sorrow. These men of mature age, this old man and that woman are the near relatives of Tithonos, who are astonished and affected by seeing the caprice of Eos take from them the beautiful youth, that she will carry into Ethiopia. One of the men turns toward the young woman who is in despair. He seems to console her, to explain to her that the fate of T Tithonos, the favorite of a goddess, is rather worthy of envy.

Note 1.p.493. Baumeister. Denkmäler. Vol. I, p.39, 208; II, p. 46, 325.

In the works of Hiero, the count is quickly made of vases on which the traditional myths have furnished the theme of the d decoration.[1] The number is much greater of cups on which are represented either the talks of lovers or bacchanals. There is what this workshop usually sent to its correspondents in Etruscan cities; but even on those pieces of current fabrication, Hiero endeavored to use this knowledge of composition, this connection of the different paintings that we have mentioned on the works, that have seemed to us to do this master most h honor. Here is a cup found at Vulci and now possessed by the museum of Berlin. Dionysos is standing and before him is a Silenus playing the double flute; in the field is a great vine loaded with grapes. On the outside the painter has represented a dance of Bacchantes around the altar of Dionysos (Fig. 280). The statue of the god is a sort of limit of stone or wood, of the kind of those xoana that passed for images fallen from heaven, and which were the objects of the most devoted homage. The xoanon has a head conformed to the archaic type that the artists of the 5 th century still attributed to the god. The hair is long and the tresses are carefully curled, formed by it and falling on the nape of the neck and shoulders. The beard is also long and is cut to a point. Around the head is a crown of ivy. The body is clothed in rich vestments. The long and fine tunic descends to the feet, forming a multitude of p parallel folds. A rich himation is placed over it like a shawl. it is decorated around the bottom by an embroidered border, and its surface is sown with little subjects, such as dolphins painted

altar. Behind the shoulders of the god short branches diverging in all directions, to which are attached honeycombs. Before the person is a rectangular altar decorated by a pediment for which a palmette serves as acroteria. The tympanum is ornamented by a little figure that seems to be overlaid on the ground.

Arch I.A.481. In this order of subjects, we cite again a cup on which are represented the dispute of Ulysses and Diomede, who desired to rescue the Palladion. This scene is treated in presence of the winged Athena, ready to seize the pedestal and ... beside the altar (Cat., No. 43). Of the vases published by Tollens, one is a cup on which is represented the adventure of Telephos, wounded in Mysia by Achilles in a first attempt to disembark on the coast of Asia, who is healed of that wound at Argos by applying the rust taken from the spear that made the wound, according to the direction of the oracle. (Tollens, Pls. I, II). The other vase is a cantharos on which are represented scenes from the Philoctetes. Ulysses and Diomedes are there the assistants of Olympus (Pls.IV,V).

Behind the statue of the god a woman plays the double flute. Opposite her and before the altar is a woman who seems to study some object placed on the altar. In her whole attitude is something like a transport of faith and prayer. All other personages succeed each other on the circumference of the cup. They dance with orgiastic steps; several of them shake thyrsi. All have the strangest costume. It is composed of two fine tunics, one of which falls to the height of the ankles, and the other is shorter and folded and tucked up so as to form below the girdle a swelling mass, that is swayed by the excited movement of the dance. Under these two fabrics is distinguished the line of the haunch and leg. Over the shoulders and the torso is thrown a very short diplois, that does not even descend to the girdle. The hair attracts no less attention. Like the Aphrodite of the painting of Sarcon, the flute player has a sort of embroidered scarf wrapped around the head, and this is ornamented behind by a sort of tassel. The hair of the other bacchants forms a thick mass around the cheeks and on the nape, from which are detached long and slender ringlets, that seem to have been curled with the iron. We have reproduced here only half the painting, that where the presence of the god and the altar gives the meaning of the scene; but this fragment

black. Behind the shoulders of the god start branches diverging in all directions, to which are attached honeycombs. Before the xnanon is a rectangular altar decorated by a pediment for which a palmatium serves as acroteria. The tympanud is ornamented by a little figure that seems to be overlaid on the ground.

Note 1.p.494. In this order of subjects, to cite again a cup on which are represented the dispute of Ulysses and Diomede, who desired to remove the Palladium, then inside is Theseus in presence of his mother Aethra, ready to seize the paternal sword concealed beneath the stone (Klein, No. 15). Of two vases described by Pollak, one is a cup on which is represented the adventure of Telephes, wounded in Mysia by Achilles in a first attempt to disembark on the coast of Asia, who is healed of t that wound at Argos by applying the rust taken from the spear that made the wound, according to the direction of the oracle. (Pollak. Pls. I, II). The other vase is a canthamasson which are represented scenes from the gigantomachy. Dionysos and Poseidon are there the champions of Olympus (Pls.IV,V).

Behind the statue of the god a woman plays the double flute. Opposite him and before the altar is a woman who seems to admire some object placed on the altar. In her entire attitude is something like a transport of faith and prayer. Nine other Bacchantes succeed each other on the circumference of the cup. They dance with orgiastic steps; several of them shake thrrses. All have the strangest costumes. It is composed of two fine t tunics, one of which falls to the height of the ankles, and t the other is shorter and fulled and tucked up so as to form below the girdle a swelled mass, that is swayed by the excited movement of the dance. Under these two fabrics is distinguished the line of the haunch and leg. Over the shoulders and the torso is thrown a very short diploidion, that does not even descend to the girdle. The hair attricts no less attention. Like the Aphrodite of the painting by Macron, the flute player hasa sort of embroidered scarf wrapped around the head, and that is ornamented behind by a sort of tassel. The hair of the other Bacchante forms a thick mass around the cheeks and on the nape, from which are detached long and slender ringlets, that seem to have been curled with the iron. We have reproduced here only half the painting, that where the presence of the god and the altar gives the meaning of the scene; but this fragment

sufficed to make understood how this painter has placed there diversity in the arrangements and variety and passionate excitement in the movements.[1] This painting represents the celebration of the festival of the Lenaeum, where the Athenian women adored an idol of Bacchus made of the trunk of a tree, decorated by a mask and rich draperies.[2]

1 See I.p.475. As interesting examples of [illegible]'s type of this series, there may be cited also those represented in Orlandi [illegible], Pl. 16, and in [illegible], Pl. 35. In the first are Bacchantes in combat with ithyphallic satyrs, whose violent attacks they repulse as they best can. In the second are more of these contests. Three Maenads dance with tambourines, shaking the thyrsus in one hand and serpents in the other. A fourth [illegible] with [illegible] the advances of a satyr. Among these dancers, that play the flute and the lyre, while one of them lifts a panther by the tail, to literally the painting, the painter has placed a majestic bearded Dionysus, who arrives with cantharus in hand astride his mule.

2 See P.p.295. This was recently interpreted by A. Frickenhaus in an interesting dissertation, in which by the aid of texts and particularly of the paintings on vases, he establishes the character of these festivals and describes their rites (Lenaeenvasen, 72 tes Programm zum Winckelmannsfeste).

In others of his works likewise dedicated to the god that pours out drunkenness, there are no more Bacchantes celebrating their mysteries shown by the painter. From the sacred precincts, he brings the actors into the city, where at the end of the banquets the comos excited to the same passionate dances, the same inflammation, the same display of sensual ardor. For example, this is the case for a cup of the old Castellani collection. Inside the bowl is a bearded Dionysus running; he holds in one hand a thyrsus and in the other a cornucopia. On the exterior are two festivals separated by a palmetto placed beneath the handle, each comprising four persons (Fig. 241). In that reproduced by us is seen a flute player between an ephebe crowned with myrtle and an adult who [illegible] myrtle. Then is a half bald old man with his brow encircled by a band of ivy. All these persons are dancing and their movements are very correct; but there is some monotony in their poses. All extend both arms on a line that the widely displayed mantles.

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Note 1.p.496. As interesting examples of Hiero's cups of this series, there may be cited also those represented in Grieche Vasenmalerei, Pl. 45, and in Meisterschalen, Pl. 32. In the f first are Menads in combat with ithophallic satyrs, whose violent attacks they repulse as they best can. In the second are more of these contests. Three Menads dance with Enthusiasm, shaking the thyrsus in one hand and serpents in the other. A fourth receives with good grace the advances of a satyr. Among these demons, that play the flute and the lyre, while one of them lifts a panther by the tail, to diversify his painting, the p painter has placed a majestic bearded Dionysos, who marches w with cantharus in hand beside his mule.

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the pale bodies of the men are relieved from the ground of the fabric, while the flutist is dressed in a thin tunic over which is cast a short himation to cover the chest. This is the sole difference that the painter has made between the persons of the two sexes in this painting, in which he has made no effort to diversify the attitudes.[3]

Side A.p.488. The same four persons reappear in the same attitudes in the painting on the other half of the outside.

One is nearer the reality with the cup on which are represented amorous conversations; yet in the paintings where this is the theme, the variety is still less than in those on which are represented either Dionysiac orgies or dances, where on leaving the banquets, the flutists accelerating the measure by degrees, hurry off the guests in their steps in a sort of farandole. To fill the outside of the cup, the painter was not put to the trouble of invention.

Spectators leaning on their staves are present at the exchanges of amorous words. Seducers offer to those whose favors they desire to enjoy, a full purse or a tame hare. This sort of scenes are represented here by half the exterior of the cup of this series (Fig. XXI). At the middle of the field a man turns toward a young woman to whom he seems to make a declaration, which he accompanies with a great gesture of the right arm. The latter is seated on a stool and appears disposed to receive the request addressed to her. With both hands she tenders her adorer a crown that she will place on his brow.[1]

Behind the young man is a female musician, who is not using her instrument at the moment. With raised arms she shakes her two flutes in the air as in sport. On the right and left of this group and against the palmettes placed under the handles are two ephebes crowned with leaves and resting on their staves. The great mantle in which they are draped leaves the torso nude. They prepare to take their part in the pleasures promised by these easy beauties. One of them holds a purse in his hand and the other has a flower.

Side I.p.425. In another cup by the same master and of the same series is a mirror that the courtesan presents in both hands, as if to invite the bearded man, who approaches her, to look at himself in it. She seems to show a movement of revolt.

The nude bodies of the men are detached from the ground of the fabric, while the flutist is dressed in a talar tunic over which is cast a short diploidon to cover the chest. This is the sole difference that the painter has made between the persons of the two sexes in this painting, in which he has made no effort to diversify the attitudes.[3]

Note 3.p.498. The same four persons reappear in the same attitudes in the painting on the other half of the outside.

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Spectators leaning on their staves are present at the exchanges of amourous words. Seducers offer to those whose favors t they desire to enjoy, a full purse or a tame hare. This sort of scenes are represented here by half the exterior of the cup of this series (Fig. 282). At the middle of the field a nude ephebe turns toward a young woman to whom he seems to make a declaration, which he accompanies with a great gesture of the right arm. The latter is seated on a stool and appears disposed to receive the request addressed to her. With both hands s she tenders her adorer a crown that she will place on his brow.[1]

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Note 1.p.498. On another cup by the same master and of the same series is a mirror that the courtesan presents in both hands, as if to invite the bearded man, who approaches her, to look at himself in it. She seems to show a movement of recoil.

Did the painter desire to indicate that the young woman chased the youngster for being so amorous, rallying him about his [illegible] I do not know; but one would be tempted to give a meaning to this gesture, especially when we notice behind the back of the one holding the mirror a beautiful sphere placed there, perhaps as a mocking witness of this scene.(Hartwig. Meisterschalen. Text. Fig. 43). This cup is not signed, but both by the design of the frame enclosing the internal medallion and by many details of the figures, it offers very striking resemblance to the cup of London reproduced here, for one is hesitate to attribute it to the workshop of Hiero, as Hartwig did.

In the same surroundings we are led to place the painting of the interior of the bowl (Fig. [illegible]). The ephebe is seated on a seat covered by a cushion, its feet terminating in lion's paws. He plays the double flute. Before him is a female dancer, whose form appears through the transparent tissue, with clothing similar to that worn by all the women of Hieron. One arm is extended and the other is raised over the head, and she beats the castanets which thus join with the flute to regulate her steps. The body rests on the right foot placed on the ground. The left leg is bent and has thrown up the drapery, with a bold movement throwing the foot to the rear.

By more than one example, has been seen the character of the scenes that Hiero loved to represent in the decoration of the cups, which he sent in full sails to his patrons overseas. In these conditions, we would not have to seek very far for pretexts to show the body of a woman without those veils in which musicians and courtesans half wrapped themselves only better to arouse desire, in the course of the feast and in the foolish caress in which it ended. As for the Bacchanals, the women of the Dionysus thiasos, these occasions offered themselves for painting them nudity. Yet Hiero abstained from profiting by these opportunities. To our surprise, we do not find in all that has remained to us of his work a single one of those images of female nudity, that we already found in Euphronios (Fig. [illegible]), and which will reappear even more numerous still in Douris and Brygos. The women in his paintings are always clothed from head to feet. He sometimes scarcely indicates the lines of the body under the transparent and light tissue of the tunic.

Did the painter desire to indicate that the young woman shamed the graybeard for being so amorous, rallying him about his age? I do not know; but one would be tempted to give a meaning to this gesture, especially when he notes behind the seat of the one holding the mirror a beautiful ephebe placed there, perhaps as a mocking witness of this scene.(Hartwig. Meisterschalen. Text. Fig. 40). This cup is not signed, but both by the design of the frame enclosing the internal medallion and by many details of the images, it offers too striking resemblance to the cup of London reproduced here, for one to hesitate to attribute it to the workshop of Hiero, as Hartwig did.

In the same surroundings we are led to place the painting of the interior of the bowl (Fig. 283). The ephebe is seated on a seat covered by a cushion, its feet terminating in lion's paws. He plays the double flute. Before him is a female dancer, whose form appears beneath the transparent tissue, with clothing similar to that worn by all the women of Hieron. One arm is extended and the other is raised over the head, and she beats the castanets which thus join with the flute to regulate her steps. The body rests on the right foot placed on the ground. The left leg is bent and has thrown up the drapery, with a bold movement throwing the foot to the rear.

By more than one example has been seen the character of the scenes that Hiero loved to represent in the decoration of the cups, which he sent in full ships to his patrons overseas. In these conditions, he would not have to seek very far for pretexts to show the body of a woman without those veils in which musicians and courtesans half wrapped themselves only better to arouse desire, in the course of the feast and in the foolish dances in which it ended. As for the Bacchanals, the comos or the amorous dialogues, these occasions offered themselves for painting this nudity. Yet Hiero abstained from profiting by those opportunities. To our surprise, we do not find in all that has remained to us of his work a single one of those images of female nudity, that we already found in Euphronios (Fig. 239), and which will reappear even more numerouu still in Douris and Brygos. The women in his paintings are always clothed from head to feet. He sometimes scarcely indicates the lines of the pody under the transparent and light tissue of the tunic.

(Figs. 273, 280, 283).

This singular course has already been noted but without being explained. It cannot be attributed to a feeling of reserve and of modesty. Ithyphallic satyrs abound in the paintings of Hieron. The desired explanation it will perhaps not be necessary to seek far for. Some one in that workshop attempted to obtain from drapery effects that had ont yet been secured by any contemporary ceramists. This is particularly proved by the beautiful vase, which was decorated for Hiero by the painter Macron. (Figs. 272, 273). In the peplos and in the mantle, the arrangement of the fabrics have there both an amplitude and an elegance that we have found neither with Euphronios nor even with Oltos, who is much more advanced in that respect (Figs. 269, 270). This innovation was appreciated. The decorators attached to that workshop then had instructions to remain faithful to the procedures in fabrication, which had contributed to the sucess of the products of the workshop. Some applied them with a skill that they had profited well by the examples of Macron. That is observed in the paintings of the mission of Triptolemus (Fig. 276),of the judgment of Paris (Fig. 277), of the abduction of Tithonios (Fig. 278), and particularly of the worship rendered to the xnanon of Bacchus (Fig. 280). In the last painting the brush has shown itself very skilful in making the puffed fabrics obey the movements of the body. This art of disposing and arranging the waves and folds of the fabric for the pleasure of the eye, Hiero also cared for in the interpretation of the masculine costume. See Paris and Eneas on the vase signed by Macron (Fig. 272). In the arrangement of their tunics with light folds and in that of their wide mantles, there is the same discreet coquetry as in the costume of the women. The same care in rendering pieces of armor, helmets, shields and the emblems that ornament them (Fig. 273). In the same spirit that the brush has lavished ornaments on the himation of the Dionysos of the Bacchanals (Fig. 280).

This preoccupation with the aspect of the entirety and the details of the costume has certainly contributed to divert the master Hiero from a careful study of the nude, and the staff of painters that he had under his orders. It caused him to reject the representation of female nudity, and this must be what

inclined him only to treat with a certain indifference virile nudity. He could not give a large place to this nudity in his paintings. All compelled him to it, the constant tradition of his art and especially even the customs of the people for whom he worked. Entire nudity was the rule for the young men in the gymnasium, and the habit of it was so well fixed, that the eyes of the entire assembled nation found it there in the athletes in the great games of Greece. Hiero has thus made his own note in many of his paintings; but his anatomies are only correct. (Figs. 177, 251). If the painter there avoided certain faults in drawing that we found in Euphronios, if he usually took care to unite in the same figure the profile and front views, he a does not place in the rendering of the flesh that firm accent, which the brush of Euphronios laid there with so much decision. His figures are a little empty. He traces their contours with sure accuracy; but inside these outlines, he does not make felt the appearance under the skin of the principal pieces of the bony framework, neither the projection of the muscular cords attached to these parts, nor the play of the joints. Thus he makes but a weak use of this diluted black, which several of his rivals so freely employed to model the trunk and members. If he uses it, this is particularly to give to the hair of certain ephebes and of women a reduced tone tending to blond.

As there has chanced to be noted, the examples of Euphronios do not appear to have had a great influence on Hiero.[1] All that he seems to have borrowed from the contemporary master, for some secondary parts of the image was the idea of a new mode of presentation. Thus with like Euphronios, he attempted to show a front view foreshortened, the feet and legs of certain persons; but this is there only a detail. Further, the two artists do not have the same temperament. Hiero has no taste for tragic subjects, for the mortal combats that give reason for violent movements, where the muscles are strained and twisted with the effort, and where deformation of the features also a makes more apparent the expression, that is produced by all the convulsed flesh. There is found with Hiero neither lips that open, as for the Antaeus of Euphronios, to allow the passage of painful breath, nor the eye reversed in the swoon of strangulation. He does not seek to animate the faces. For him

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nothing but the gesture is expressive. In spite of the vivacity of the combat, there is coldness in the two paintings that Hiero has made of the myth of the gigantomachy.[1]

Note 1.p.501. Hartwig. Meisterschalen. Text. p.303-306.

Note 1.p.502. Pollak. Zwei Vasen. Pls. IV, V.

What Hiero loved to represent, like Oltos with whom he has real affinities, are long series of figures that march in procession, or when they are agatated, seem to do so to divert t themselves, docile to the rhythm of music. He appeared to be moderately interested in the nude, while he took pleasure in rendering the grace and majesty of drapery. He does not disrobe the woman. As for the body of the man, he thinks nothing of s showing it occupied in those exercises of the palestra in which were displayed in beauty all the suppleness and the vigor of the torso and its members. In all his work there is neither inside nor outside of his cups, a single one of the scenes which all other ceramic painters of the time loved to derive from t the spectacles offered to them by the labors of the gymnasium and the public games of the city.

In brief, Hiero seems to have been a very intelligent chief of industry, who knew how to ensure for himself a fruitful vogue by making himself the recognized painter of elegant life. Originality was lacking to him; but he knew how to manage the assistance of skilful decorators. Those under his direction executed paintings, that recommended themselves by an ingenious and clear composition, by the connection that the master knew how to place between the different scenes, that he divided between the various fields of his vase. Under these conditions, what he offered most willingly to his fellow citizens and to the rich and voluptuous Etruscans, were paintings in which everything spoke to them of the pleasures of the table and the joys of love.

Hiero appears to have lived and labored a long time. In the layer of rubbish produced by the conflagrations on the Acropolis, have been gathered several handles of cups on which his name is engraved.[2] On the other hand, on many vases signed by him, the fabrication is very free. Here is a fact that merits attention. On two vases of Hiero, one of which is the most beautiful on which he has placed his signature, Hiero introduced

figures of child loves flying

figures of [illegible] in space, as [illegible] to mu-ral painting (Figs. [illegible]). Now the ceramists of Athens invented this technique of [illegible] on lekythos vases with gilding, which it is agreed to regard as little earlier or later than the year 500. Then there is seen to appear in the work of Hiero a type, which soon afterwards will be much in fashion, it may be concluded that the activity of his workshop was prolonged very late, even to the middle of the century. However the eye is not yet drawn frankly in profile on any vase of Hiero. This master still adheres to a convention, from which Douris and Brygos were able to free themselves. There is also reason to note that Hiero does not employ the sigma with four branches either in his signature or in his legends.

Note [illegible]. [illegible], 1887, p.[illegible]. See E. Pottier, Louvre, [illegible]. He mentions Hiero among the painters of the severe style, whose works have left traces in the vessels created by the coroplastics.

One cannot pass to the credit of Hiero any progress of art, nor any movement of the first order; but he has sustained with persistent success the high reputation of Athenian fabrication. By the skill with which he has flattered the tastes of the public, he has perhaps enlarged the circle of that foreign patronage, which made the fortune of Attic ceramics.

5. Sosias and Peithinos.

A cup that came from Vulci and is possessed by the Museum of Berlin alone bears the name of the chief of a workshop, Sosias, who judging by the talent of the painters employed must have been one of the principal constructors of Athens after the second Median war.[1] There is also in that gallery a little circular plate that bears the same signature, Sosias epoiesen, framed with a [illegible], and that in the single figure which decorates it, shows the same qualities of fabrication.[2]

Note 1, p.[illegible]. Furtwängler. Beschreibung, etc. No. [illegible]. The cup of Sosias was published incorrectly after 1830 in Vol. [illegible] of [illegible]; a much better reproduction of it was given in Antike Denkmäler. Vol. I, Pls. 9-10; but a drawing still more faithful was furnished by Hartwig in Pl. [illegible] of Griechische Meisterschalen.

Note 2, p.[illegible]. Beschreibung, No. [illegible].

figures of child loves flyin in space, an image unknown to archaic painting (Figs. 272, 277). Now the ceramists of Athens lavished this image of Eros on leegant vases with gilding, which is is agreed to regard as little earlier or later than the year 500. When there is seen to appear in the work of Hiero a type, which soon afterwards will be much in fashion, it may be concluded tha the activity of his workshop was prolonged very late, even to the middle of the century. However the eye is n not yet drawn freely in profile on any vase of Hiero. This master still adheres to a convention, from which Douris and Brygos knew how to free themselves. There is also reason to note that Hiero does not employ the sigma with four branches either in his signature or in his legends.

Note 2.p.502. Studnicza. Jahrb. 1887. p.164. See B. Gräf. (Jahrb. 1893. Arch. Anz. p.18). He mentions Hiero among the p painters of the severe style, whose works have left traces in the rubbish created by the conflagration.

One cannot pass to the credit of Hiero any progress of art, nor any monument of the first order; but he has sustained with persistent success the high reputation of Athenian fabrication. By the skill with which he has flattered the tastes of his public, he has perhaps enlarged the circle of that foreign patronage, which made the fortune of Attic ceramists.

8. Sosias and Peithinos.

A cup that came from Vulci and is possessed by the museum of Berlin makes known the name of the chief of a workshop, Sosias, who judging by the talent of the painters employed must have been one of the principal competitors of Hiero after the second Median war.[1] There is also in that gallery a little circular plate that bears the same signature, Sosias epoiesen, traced with a brush, and that in the single figure which decorates it, shows the same qualities of fabrication.[2]

Note 1.p.503. Furtwängler. Beschreibung, etc. No. 2278. The cup of Sosias was published incorrectly after 1830 in Vol. I of Monumenti. A much better reproduction of it was given in Antike Denkmäler. Vol. I, Pls. 9-10; but a drawing still more faithful was furnished by Reichhold in Pl. 123 of Griechische Vasenmalerei.

Note 2.p.503. Beschreibung. No. 2315.

The painting in the bowl of the cup is a most interesting picture, to which it is proper to accord very particular attention, and to reserve a place of honor in this history of Athenian ceramics. It marks there a date, and if as often done by our painters and also sometimes our artisans, the Greek painters never thought to indicate beside their signatures the number of the year when they finished and placed on sale a certain vase.

According to the legends painted on the field, this painting represents Achilles occupied in dressing the wound that a Trojan arrow made in the left arm of Patroclus (Fig. 224). There is nowhere mention in the Iliad of a wound received by Patroclus and dressed by Achilles; but in the painting that ornaments the outside of the cup, it is thought is reproduced the image of that assembly of the gods, that council held in Olympus, which Homer makes a scene at the beginning of the fourth canto of his poem. Now in this same canto, we see Menelaus wounded by the arrow of Pandarus and dressed by Machaon.[1] If it be admitted, that for the more important of the paintings that decorate the cup, Sosias was inspired by that fourth canto, then is not it thought that this is the recollection of another of the episodes of the same rhapsody, which suggested the idea of the group, which is represented in the interior of the cup? Only in place of the Atrid, he took the liberty of changing the names of the heroes of the adventure.[2] Patroclus and Achilles had more prestige than Menelaus and Machaon. This art of medicine that Achilles had learned from the master of his youth, the Centaur Cheiron,[3] could Achilles employ it better than in relieving the suffering of the friend so dear to him? Perhaps it is more simple to explain that this painting has to revert to the hypothesis of a lost tale of those Cyclic songs, in which were related the first combats offered by the Greeks under the walls of Troy.

Note 1.p.[illegible]. Iliad. IV. [illegible].

Note 2.p.504. The conjecture is by Hauser in the commentary given by him on Pl. 128 of Griechische Vasenmalerei, a commentary [illegible].

Note 3.p.[illegible]. Iliad. XI. [illegible].

In this painting, Patroclus is represented as the elder of the two friends; he has a short black beard, while Achilles is

The painting in the bowl of the cup is a most interesting p picture, to which it is proper to accord very particular attention, and to reserve a place of honor in this history of Athenian ceramics. It marks there a date, and if as often done by our potters and also sometimes our artisans, the Greek potters never thought to indicate beside their signatures the number of the year when they finished and placed on sale a certain vase.

According to the legends painted on the field, this painting represents Achilles occupied in dressing the wound that a Trojan arrow made in the left arm of Patroclus (Fig. 284). There is nowhere mention in the Iliad of a wound received by Patroclus and dressed by Achilles; but in the painting that ornaments the outside of the cup, it is thought is recognized the image of that assembly of the gods, that council held in Olympus, w which Homer makes a scene at the beginning of the fourth canto of his poem. Now in this same canto, we see Menelaus wounded by the arrow of Pandaros and dressed by Machaon.[1] If it be admitted, that for the more important of the paintings that decorate his cup, Sosias was inspired by that fourth canto, can it not be thought that this is the memorial of another of the episodes of the same rhapsody, which suggested the idea of the group which is represented in the interior of the cup? Only in view of the sale, he took the liberty of changing the names of the heros of the adventure.[2] Patrocles and Achilles had more prestige than Menelaus and Machaon. This art of medicine that Achilles had learned from the master of his youth, the Centaur Chiron;[3] could Achilles employ it better than in relieving the suffering of the friend so dear to him? Perhaps it is more simple to explain thus this painting than to resort to the hypothesis of a lost tale of those Cypriote songs, in which were related the first combats offered by the Greeks under the walls of Troy.

Note 1.p.504. Iliad. IV. 193-220.

Note 2.p.504. The conjecture is by Hauser in the commentary given by him on Pl. 123 of Griechische Vasenmalerei, a commentary from which we also borrow elsewhere.

Note 3.p.504. Iliad. XI. 831.

In this painting, Patroclus is represented as the older of the two friends. He has a short black beard, while Achilles is

beardless. The indication if this difference in age shows that if the poet had no copy of the Iliad open on his table, yet t the Homeric poetry was familiar to him.[4]

Note 4.p.504. Iliad. XI. 785. This is what Plato likewise understood.(Banquet.,p. 180, A).

The two figures that compose this painting are close together, on a field whose narrowness imposes on them attitudes and crossing of members, that the eyes of the spectator have some difficulty in finding at the first moment; but as soon as one examines the group a little more closely, all is found in its p place, and in spite of the apparent complication of the lines, the movements are all very simple and very correct there. No one cannot axplain by even the data of the theme, by the position that must be taken and the success of the bandaging, the patient and his physician. At most will be found at one or two points some inaccuracies, especially where the brush wished to dare too much.

With these slight defects, the drawing of the entire image is better than correct. It has freedom and boldness. It is even singularly expressive, which was always found with Euphronios. The painter has known how by very simple means to render apparent in the figure of Patrocles the pain that he felt, his wound and the operation of dressing it. patroclus turns his head away so asnot to see the wound in his arm. His mouth is open to allow his groans to escape; but to arrest their passage the hero shuts his teeth. Under the pain of the suffering, all the lines of his face are contracted. A horizontal wrinkle in the flesh continues the movement of that mouth that elongates. The same spasm presses the lower jaw against the upper jaw and compresses the bottom. This is indicated by a fold more marked, whose curve descends from the outer edge of the eye to the junction of the lips. The internal anguish is betrayed even in the upper part of the face. A wrinkle that is not the effect of age extends across the entire forehead.

The figure of Achilles is no less well studied and treated than that of Patrocles. Preoccupied in causing a friend to suffer as little as possible, Achilles does not speak. He has his lips shut close. It would be said that he holds his breath, that he scarcely dares to breathe, till he has put in order

everything: but especially his hands by their action express the anxious and tender attention with which he performs his task. His right hand pulls the end of the band coiled around the arm of Patroclus. It is occupied in fitting it well, while his left hand carefully holds the other end of the bandage and is ready to wind it around the injured member. The wounded one himself, who feels his pain lessened by the touch of this light and skilful hand, aids in the work to fasten it. With the thumb of the right hand, Patroclus holds in place on the upper arm the part of the bandage already placed on the wound.

Here everything in the expression of the faces, in the arrangement of these arms and hands, is marvellously calculated to give the impression of something seen. One would be tempted to believe that the painter found himself the witness of a scene of this kind, either after a battle or a combat, or at least that before beginning his task, he caused the group to be posed by his comrades of the workshop. All details of the image concur in producing the image desired. The arrow that tore the skin lies there on the ground, and its point seems bent by the blow that it gave or by the effort of pulling it out of the flesh. Patroclus has not had time to remove his cuirass, but it has been unbuckled on the shoulder so as to free the wounded arm. The warrior has on his head only the cap worn under the helmet to prevent contact of the metal with his head; thus he is more at ease. As for Achilles, he has hastened at the first news of the accident. He is still in his cuirass and has the helmet on his head. Nothing is more natural than his attitude. His left knee rests on the ground and the leg is bent backward to guarantee the balance of the body by the toes of the foot, flattened and strongly pressing on the earth. The right knee is raised and seems to support the arm of Patroclus, while Achilles rests his elbow on his firmly held thigh, better to ensure the use of his right arm. It truly appears that the artist must have had recourse to the living model, to arrange and master all these movements. There is found but one fault in drawing in the entire composition. This is in the rendering of the right leg of Patroclus bent twice. The knee is bent too far outward, too far from the vertical torso. The joint is treated (indicated) in an insufficient way, and there is incorrection

everything; but especially his hands by their action express the anxious and tender attention with which he performs his task. His right hand pulls the end of the band coiled around the arm of Patroclus. It is occupied in fitting it well, while his left hand carefully holds the other end of the bandage and is ready to wind it around the injured member. The wounded one himself, who feels his pain lessened by the touch of this light ad helpful hand, aids in the work to hasten it. With the thumb of the right hand, Patroclus holds in place on the upper arm the part of the bandage already placed on the wound.

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in the lines by which the Greek would represent the lower part of the sandal (folded against the sole), which thus serves as ground. The painter has aimed at attempting here a foreshortening which he has visibly not mastered. Still he has made proof of his skill in the presentation of a part of this body-er itself. He has shown the top of the foot in front view of its entire length from the ankle to the toes.

Where the skill of the painter is manifested even better than in all these arrangements is in the drawing of the eye. We have seen so far all archaic painters, both those of the red and of the black figure, persist in inserting in a profile an eye entirely open in its entire length, just as it appears in a head in front view. Only once have we found a profile in which the eye is fully open, where the iris appears to be pushed against the side of this angle. This single example of true perspective was found on a cup from the workshop of Euphronios (Fig. 411), and besides even there the iris yet leaves something to be desired. Elsewhere, what we could state in even the images where the art seemed to be advanced, was a vague tendency to approach correct drawing;[1] but how difficult it is to renounce habits once adopted! Neither in the most beautiful works of the painter Douris, nor in those of the painters who worked for the potter Brygos do we find a case, in which in the representation of the eye is a trace of antique convention so well effaced as on both heads of the Achilles and Patroclus of Sosias, or rather of the anonymous painter that executed this painting for him.[1]

Note 1.p.409. The experiments of the brush that tried to correct this error are followed in a way easy to grasp in the comparative table borrowed from Pottier (Fig. 201).

Note 1.p.408. Doubtless struck by what is exceptional here, Hartwig desired to furnish with his result always so scrupulous and accurate, and not exaggerate the correction of the drawing of the eye. Thus he has placed the photograph of the bottom of the cup in the pages in which his drawing appears. If we have reproduced this drawing rather than the photograph, this is because the latter is not so clear as the drawing, as always occurs in such a case. It reproduces with little fidelity by the scratches and stains on the clay, thus it confuses all lines.

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Note 1.p.507. The experiments of the brush that tried to correct this error are followed in a way year by year in the comparative table borrowed from Pottier (Fig. 201).

Note 1.p.508. Doubtless struck by what is exceptional here, Reichhold desired to furnish with his pencil always so scrupulous and accurate, had not exaggerated the correction of the drawing of the eye. Thus he has placed the photograph of the bottom of the cup in the photograph in which his drawing appears. If we have reproduced this drawing rather than the photograph, this is because the latter is not so clear as the drawing, as always occurs in such a case. It reproduces with pitiless fidelity by the scratches and stains on the clay; thus it confuses all lines.

On the con.rary, in the painting developed on the entire exterior of the cup, the painter adhered to the ancient mode of presentation for the drawing of the eye (Fig. 285). The eye is seen in front view in all these profiles. The transparent cornea is at the middle or nearly at the middle of the almond circumscribed by the eyelids. This is not all that is surprising in this painting, and there seems to betray a different hand from the one to whom is due the painting in the bowl. If the poses are easy, especially of the seated persons, there is in the rendering of the drapery a very marked stamp of archaism. The folds all fall along the body and form the borders of the himation and exhibit zigzags of monotonous regularity. At their lower extremity these shawls terminate in narrow and dry points.

In its entirety, the composition appears slightly encumbered. The divine personages are crowded against each other and seem placed by chance. In one half of the painting it has suffered much.[2] The upper part of the bodies of the two most important personages, Hera and Zeus, has disappeared. Other figures have only the head or legs. In the part of the decoration best preserved and that we alone reproduce, there are seen first three Horai from left to right. The first holds low a vine branch. The second raises in the air a branch loaded by pocegranates and the third presents a phiale. Then come Hestia and Amphitrite seated beside each other. Both have phiales in their hands. Behind this group is Hermes carrying a sheep; he holds the ram against his breast and not on his shoulders as usual. Space is lacking to insert the animal between the neck of the god and the edge of the cup. The one following Hermes is a personage in whom at first was thought to be recognized Apollo by the lyre, one side of which is held in the left hand; but near her head is written the name of Artemis. It is difficult not to believe here in a mistake of the painter of the letters. The lyre is not the attribute of Artemis, and besides in all the other figures designated as goddesses by their legends, the rounds of the breasts are accented beneath the transparent drapery. Nothing is similar here; no indication of sex. To complete this series are two figures that painters are accustomed to bring together, Hercules and Athena. Hercules has the club and the lion's skin. Athena wears neither the helmet nor the egis. She

is recognized only by her spear and the affectionate pose of her arm, that she passes around the waist of her protégé. Finally, under the handle is the bust of a woman with raised hand. As supposed, it is perhaps Selene, the moon that we see appear also, as if mixed in the life of the immortals, on a pediment of the Parthenon.

Note 2.p.503. Gerhard has presented in his *Trinkschalen* a restoration of the whole of the painting, in which a very large part is given to conjecture. It is found reduced in *Gesam. Akad. Abh. Pl. XV.*

From the day when this cup was first studied, it has sometimes been admitted that this painting on the exterior represented the entrance of Hercules into Olympus, at the moment when after the funeral pile of Oeta, he was introduced there by his protectress Athena.[1] The theme is well known, but it seems to be very doubtful that the painter had this thought. As frequently done, when the ceramists treat this subject, they [illegible] place Hercules by himself. They place him before the throne of Zeus, escorted by the goddess, who aided him in all his labors and perils, and Zeus extends to him the cup [illegible] has been poured the beverage that confers immortality.[2] All around are gods and goddesses, witnesses of this solemn admission to the honors of Olympus, they being designated by their names or attributes, and seem to give a welcome to the new guest of the celestial dwellings. Sometimes the painter has given only a sort of abridgement of the scene. Thus on an amphora is seen Hercules between a king who extends a hand to him and Zeus armed with the thunderbolt;[3] but Hercules is always brought to Zeus, who can alone confer on him the privilege of seating himself among the gods.

Note 1.p.507. This idea did not occur to the mind of the first editor, C. Lenormant. (Annali. 1846. p.289-[illegible]). He saw there only a version of the comic [illegible]. Gerhard says that this painting represents the entrance of Athena and Hercules into the circle of the twelve gods (Herakles und Athena eintret, etc), which is not very clear. (*Gesam. akad. Abth. Vol. I*, p.351, contents Pl. xv). In publishing a beautiful drawing of the two parts of the cup in *Antike Bildwerke*, vol. I, Pls. 9-15, Panofka did not define the subject of the exterior, but Welcker

is recognized only by her spear and the affectionate pose op her arm, that she passes around the waist of her protege. Finally, under the handle is the bust of a woman with raised hand. As supposed, it is perhaps Selena, the moon that we see appear also, as if mixed in the life of the immortals, on a pediment of the Parthenon.

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Note 1.p.510. This idea did not occur to the mind of the first editor, C. Lenormant. (Annali. 1830. p.232-238). He saw there only a reunion of the cosmic deities. Gerhard says that this painting represents the entrance of Athena and Hercules into the circle of the twelve gods (Herakles und Athene Einzug, etc), which is not very clear.(Gesam. akad. Abth. Vol. I, p.351, concerning Pl. XV). In publishing a beautiful drawing of the two parts of the cup in Antike Denkmäler, Vol. I, Pls. 9-10, Fränkel does not define the subject of the exterior; but Welcken

picture closely to demonstrate that the true subject of the p[illegible] painting was the introduction of Hercules into Olympus (Ilias [illegible], III, p. 155-157). He was followed by Furtwängler in the catalogue (Verzeichnis, no. [illegible]).

Note I.p.[illegible]. [illegible] Museum Catalogue. Vol. III, p. [illegible].

Here is nothing similar. Nowhere in this painting [illegible] [illegible] to Hercules, who is confused with the types of [illegible]. [illegible] and [illegible] are a [illegible] interpreted [illegible]. This is because Hercules long since took a seat in Olympus. He is there as if at home, if we may be allowed the expression. At most it can be stated that there is a discreet allusion to the reception which Hercules received in the palace of the father, a recalling of the [illegible]. We have found this allusion in a the [illegible] that the painter [illegible] the [illegible], the two words "dear [illegible]" are painted on the clay before the head of Hercules. It seems thus that the memory of the myth of the [illegible] of Hercules was present to the mind of the artist, when he undertook to decorate the outside of the cup [illegible] to him by [illegible]. He seems to have hesitated between two themes; the last for which it decided appears to us to have been rather a different theme, or which was also often [illegible] the [illegible] of the [illegible]. They took a [illegible] pleasure in representing this august assembly of immortals [illegible] [illegible], even to interrupt the story of the [illegible] fought [illegible] [illegible] the walls of Troy to cause the readers to be present at the deliberations of the gods, the [illegible] [illegible] in Olympus the [illegible] that their [illegible] [illegible] to the [illegible] of [illegible] [illegible]. This was the occasion for the painter to [illegible] [illegible] all the divinities dear to the Greek imagination, to attempt to define each one by their attitudes and attributes with sufficient [illegible], that the spectator could recognize [illegible] them at first sight.

Note I.p.[illegible]. It appears that some of this hesitation passed into the mind of Hauser, to judge of him by the interesting c[illegible] [illegible] in the [illegible] of [illegible]. [illegible] that the painting on the outside represents the introduction of Hercules into Olympus, and at the same time that the painter must have thought of the assembly of the gods described in the [illegible] of the [illegible], and that by this [illegible] is explained

applied himself to demonstrate that the true subject of the p painting was the introduction of Hercules into Olympus (Alte Denkmäler, III, p. 416-427). He was followed by Furtwängler in his catalogue (Beschreibung, No. 2278).

Note 2.p.510. British Museum Catalogue. Vol. III, E, 262.

Here is nothing similar. Nothing in this painting calls attention to Hercules, who is confused with the crowd of deities. Between Zeus and him are a dozen interposed personages. This is because Hercules long since took a seat in Olympus. He is there as if at home, if we may be allowed the expression. At most it can be stated that there is a discreet allusion to the reception which Hercules received in the palace of his father, a recalling of the ceremony. We have found this allusion in t the exclamation that the painter causes the hero to make, the two words "dear Zeus" are painted on the clay before the head of Hercules. It seems thus that the memory of the myth of the apotheosis of Hercules was present to the mind of the artist, when he undertook to decorate the outside of the cup entrusted to him by Sosias. He seems to have hesitated between two themes; but that for which he decided appears to us to have been rather a different theme, on which was also often exercised the brushes of the ceramists. They took a visible pleasure in representing this august assembly of immortals described by Homer, when he interrupts the story of the battles fought under the walls of Troy to cause his hearers to be present at the deliberations of the gods, who under the presidency of Zeus discuss in Olympus the issue that their sovereign must give to the combats of ephemeral mortals. This was the occasion for the painter to represent in the same frame all the divinities dear to the Greek imagination, to attempt to define each one by their attitudes and attributes with sufficient clearness, that the spectator could recognize and name them at first sight.[1]

Note 1.p.511. It appears that some of this hesitation passed into the mind of Hauser, to judge of him by the interesting c commentary on the cup of Sosias given by him. He admits that the painting on the outside represents the introduction of Hercules into Olympus, and at the same time says that the painter must have thought of the assembly of the gods described in the 4 th canto of the Iliad, and that by this memory is explained

the [illegible] of the subject represented inside the bowl.

Whatever interpretation is given to this painting, one must be struck by the peculiarities that distinguish the painting inside the cup. [illegible] differs from the interior [illegible] exterior, [illegible] composition as in execution. Within the tondo the painter has made a very skillful use of the field offered to his brush. He has employed two figures, [illegible] he has so calculated that by their separating lines, and that all space at command is filled. There is no less skill and certainty in the [illegible] of all [illegible] [illegible], that [illegible] to [illegible] to the work of relief and [illegible].

On the contrary, for the outside painting the painter seems to have [illegible] and had to have followed [illegible]. He has [illegible] in a file [illegible] the [illegible] to be decorated, the images of the [illegible], such as they were presented to him by the models that were passed from hand to hand in the workshops of ceramics. This explains both the errors and the embarrassment that we experience in determining the real subject of the painting. Further in the two paintings there are not the same habits and procedures in drawing. One cannot insist too strongly that in the two parts, the eye is not rendered in the same manner. Likewise also in the figure of Patroclus, whose torso is shown in front view, the painter has tried to present the lower abdomen in connection with the torso; but in the [illegible] of the [illegible], [illegible] in [illegible], [illegible] itself to the eyes in the entire [illegible]) then there are both legs in profile. Finally, in this painting the drawing of the hands and feet is less careful than for Achilles and Patroclus.

These differences being given, one could almost say these contrasts, it has been believed it could be admitted, that the two paintings were not by the same hand; but a refined connoisseur has recently declared this hypothesis to be unacceptable.[1] I do not see why one should refuse to admit, that sometimes this [illegible] was imposed on the [illegible] of the [illegible]. A painter might fall ill or die when he had done only half the work. For a question of safety, he might [illegible] with the chief [illegible] [illegible] completed his entire task, and thus [illegible] the latter to [illegible] collaborator to finish the decoration of the vase. [illegible] [illegible] industry also [illegible] [illegible].

the choice of the subject represented inside the bowl.

Whatever interpretation is given to this painting, one must be struck by the peculiarities that distinguish the painting inside the cup. All differs from the interior to the exterior, c composition as in execution. Within the bowl the painter has made a very skilful use of the field offered to his brush. He has enclosed two figures, whose poses he has so calculated that no void separates them, and that all space at command is filled. There is no less skill and certainty in the flexure of all these members, that intermingle to concur in the work of relief and healing.

On the contrary, for the outside painting the painter seems to have traced no plan and to have followed no order. He has ranged them in a file in the band to be decorated, the images of the Olympian deities, such as they were presented to him by the models that were passed from hand to hand in the workshops of ceramicos. This explains both the errors and the embarrasment that we experience in determining the real subject of the painting. Further in the two paintings there are not the same habits and procedures in drawing. One cannot insist too strongly that in the two parts, the eye is not rendered in the same manner. Likewise also in the figure of Patroclus, whose bust is shown in front view, the painter has tried to present the lower members in connection with the torso; but in the assembly of the gods, here is Hermes, whose chest presents itself to the eyes in its entire breadth; then there are both legs in p profile. Finally, in this painting the drawing of the hands a and feet is less careful than for Achilles and Patroclus.

These differences being given, one could almost say these contrasts, it has been believed it could be admitted, that the two paintings were not by the same hand; but a refined connoisseur has recently declared this hypothesis to be unacceptable.[1] I do not see why one should refuse to admit, that sometimes t this division was imposed on the chief of the workshop. A painter might fall ill or die when he had done only half the work. For a question of salary, he might quarrel with the chief before having completed his entire task, and thus compel the latter to seek another collabroator to finish the decoration of the vase. Beside ancient industry also knew strikes. Maspero

has told the story of a strike, that broke out in the workyards [illegible]

[illegible]

IV, p. 143).

[illegible] lent their aid to Sosias for the execution of the paintings on [illegible]

[illegible] foot. There is seen a nude satyr with a long tail and horse's [illegible] eyes looking [illegible], [illegible] or rather a woman standing beside him.

[illegible]

[illegible] mented in the great cut the right leg of Patroclus; but here [illegible]

has told the story of a strike, that broke out in the workyards of Thebes under the Ramessides.

Note 1.p.512. Hartwig. Meisterschalen. p.245. On the contrary, duc de Luynes in 1830 was inclined to believe, that there was there the work of two different hands (Annali. Vol. III, p. 243), and De Witte in 1878 was still of the same opinion (Gazette Arch. IV, p. 143).

Whatever reason that one can imagine to explain this anomaly, we incline for our own part to think that two different artists lent their aid to Sosias for the execution of the paintings on the cup that he signed. As for divining the names of these artists, this can only be a matter of more or less specious. In reference to the group of Achilles and of Patroclus, Euphronios has been mentioned.[2] What would give some probability to t that conjecture is a fact that we have already mentioned. The only vase that previously offered us a nearly correct drawing of the eye seen in profile was a cup from the workshop of Euphronios. Also in the tracing of these two figures there is a decision that the brush and also a tendency to seek foreshortenings, that recall the style of Euphronios. However that may be, to this painter of the group of Achilles and Patroclus is it proper to attribute also the image that decorates the only other work that has preserved to us the signature of Sosias. (Fig. 286). This is a very small circular plate supported by a foot. There is seen a nude satyr with a long tail and horse's ears, crouching and represented in front view with both hands resting on the knees. The head is turned to the right and the eyes looking upward, he seems to view something in the air, or rather a woman standing beside him.

Note 2.p.512. Hauser, at the end of his explanation of Pl. 123 of Griechische Vasenmalerei.

What is particularly curious in this figure is the drawing of the legs, the lower part of which below the knee is projected in profile on the fleshy masses of the thighs. Thus is presented in the great cup the right leg of Patroclus; but here the modeling has more precision than the same part of the body of Patroclus. The calf with its roundness rises from the ground, and from the knee to ankle a very firm line accents the direction and projection of the tibia. The feet are without indications of details and are very correctly shown in front view. Th-

There are in all parts nearly the same mode of repetition with slight variations, a motive that we have not yet found elsewhere on vases that we have reproduced. Admitting that the two vases left the same workshop, what we are asked to suppose here, and what such a close resemblance almost permits us to affirm. The painter of the satyr is no other than that of Patroclus and Achilles, whether he is called Euphronios or was satisfied to ignore his name.

If in regard to the group of Achilles and Patroclus, some h have thought it possible to think of Euphronios, another name has been pronounced with all reserves on the subject of the painting of the outside of the cup of the potter Sosias. There has been believed to be a certain resemblance between this painting and that of the exterior of another cup signed by the painter Peithinos, on which is only this signature without any indication of the name of the manufacturer.[1]

Note 1.p.514. Hartwig. Meisterschalen. Pls.24-25,p.231-239.

On the inside of this cup are two closely connected figures, as on the cup of Sosias. Here is the contest of Thetis and of Peleus, where the successive metamorphoses of the goddess are recalled as usual by the presence of the serpent coiled around the arms of the contestants and of the lion that leaps at their sides (Fig. 287).

On the exterior, the composition is dovided in two series by the handles. For these is the skin of the lion at one side and a dog at the other. In the two fields thus separated, at one side are three pairs of young men and young women; at the other are four pairs of adult men or of ephebes or youths. At the end of the last compartment is an isolated person, a young man that leans on his staff with head bowed and eyes cast down, seeming plunged in deep thought. Have we in this solitary a repulsed lover, who envies the happiness enjoyed by his more favored companions? Or are we present at the meditation of a philosopher, who as will be done a century later by the guests of the Banquet of Plato, prepares beautiful discourses on love? Love is represented here under two different forms; it is known what Greek customs allowed, what a systematic alteration of instinct they tolerated or even approved. The artist has emphasized here these perversions of a natural instinct in a curious fashion;

passion where most vivid is the painting where the woman is absent. There the lovers are close together and kiss each other. In the other part of the painting the lovers are at a respectful distance, he with his eyes fixed on his companion, who offers him a flower with a graceful gesture (Fig. 209). On the field are scattered numerous inscriptions that completely define the erotic character of the painting, "the young woman is beautiful;" "the young man is kalos" and the admiring exclamation "yes the child is beautiful."

Both paintings of this vase, in the bowl and outside, have a very peculiar character. What is first noticed is the infinite care of the details, a care that we find again many centuries later, in the paintings of Van Eyck and of Ghirlandajo. This preoccupation makes itself felt everywhere. Tress after tress or curl after curl in the hair represented. The band enclosing the crown of tresses is decorated by a fret. Against the woman's cheek on the exterior is an ear pendant so clearly drawn, that in spite of its smallness the jewel might be made after it. The folds of the outer garment are of extreme fineness and little creases are scattered all over the fabric. As for the sandals with which the men are shod, their straps are indicated separately, and the knots are distinguished which fasten them along the ankles. This affectation of elegance is again found in the drawing of the feet, elongated beyond measure, and in that of the hands, whose slender fingers are curved backward at their ends. One is surprised to see the almost feminine-like appearance that the painter has given to the hands of Peleus and of Thetis grappling each other. Everywhere else is felt a sort of affectation, also carried to a very complex arrangement of the drapery. There it is not in the freedom of the fall of the fabric, that the painter has sought the effect which he desired to obtain. He has demanded it from regular symmetry of the pleated chiton rendered by the contours of the limitation, and from the dovetail points in which the fabric terminates at the bottom. By this character of their costume the female figures of Peithinos recall the korai of the Acropolis of Athens, and what renders the resemblance more striking is, that two of them hold the gesture familiar to these statues; entirely stylized as she may be in struggling against Peleus.

passion seems most vivid in the painting where the woman is absent. There the lovers are close together and lips seek lips. In the other part of the painting the lovers are at a respectful distance, he with his eyes fixed on his companion, who offers him a flower with a graceful gesture (Fig. 288). On the field are scattered numerous inscriptions that completely define the erotic character of the painting, near the young woman is "she is beautiful;" near the young man is kalos and the admiring exclamation "yes the child is beautiful."

Both paintings of this vase, in the bowl and outside, have a very peculiar character. What is first needed is the ingenious care of the details, a care that we find again many centuries later, in the paintings of Van Eyck and of Ghirlandajo. This preoccupation makes itself felt everywhere. By tress after tress or by curl after curl is the hair represented. The band enclosing the brow of Thetis is decorated by a fret. Against each woman's cheek on the exterior is an ear pendant so clearly drawn, that in spite of its smallness the jewel might be made after it. The folds of the under garment are of extreme fineness and little crosses are scattered all over the fabric. As for the sandals with which the men are shod, their straps are indicated separately, and the knots are distinguished which fasten them about the ankles. This affectation of elegance is again found in the drawing of the feet, elongated beyond measure, and in that of the hands, whose slender fingers are curved backward at their ends. One is surprised to see the almost pattern-like appearance that the painter has given to the hands of Thetis and of Peleus grasping each other. Everywhere else is felt a sort of affectation, also marked in a very complex arrangement of the drapery. There it is not in the freedom of the fall of the fabric, that the painter has sought the effect which he desired to obtain. He has demanded it from regular s symmetry of the repeated zigzags described by the borders of the himation, and from the dovetail points in which the tunics terminate at the bottom. By this character of their costume the female figures of Peithinos recall the Kores of the Acropolis of Athens, and what renders the resemblance more striking is, that two of them make the gesture familiar to those statues; entirely occupied as she may be in struggling against Peleus,

gentle falls with the left hand a part of her tunic, and one of the angels on the exterior does the same with the right hand.

At first sight that is cast on the paintings of Peithinos, one believes itself in presence of an archaic work. The vestures of the persons, the arrangement of the fabric, the care for the adjustment, all concurs in giving that impression; but this is an archaism out of season, an archaism more desired than sincere, as one is easily convinced by studying the quality of the drawing. This does not indicate it by the innovations and boldnesses of which Euphronios has given an example. He has not attempted foreshortenings; but the entire contours have a perfect accuracy, either when in places the body appears uncovered, or even where it is covered by the dress, it can be followed in its entire development by the transparency arbitrarily given to the fabric. If the light lines that Peithinos has traced on the tunics and legs of the ephebes seem to have been with some negligence, firmer lines accent with rare certainty the roundness of a shoulder, the projection of the pectoral muscles, and the cross on a back that indicates the place of the vertebrae. There the mastery of the designer is still better marked in on the natural and varied poses. The lovers are here in the seven groups that divide the field; but there is not one of these groups in which the attitude of the two persons thus brought together by love and desire is the exact repetition of that of the adjoining group. Each of these attitudes represent one of the scenes by which one ... the feeling that it is desired to express. Peithinos thus appears to us in the sole work by which one can judge him, as an ingenious and inventive mind, as an artist less archaic than any of his contemporaries. If he has allowed his archaism to retain something of the ... that characterizes that of the preceding age, this is not from inexperience. By using thus the features of his painting, he has perhaps believed that he gave it more charm and grace.

Peithinos does not seem to have suffered the influence of Euphronios. By his special style, he rather makes one think of Oltos and of Macron. In any case, we believe that one would be ... to ask if he were not the author of the painting which decorates the exterior of the cup signed by the potter Sosias.

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Peithinos does not seem to have suffered the influence of Euphronios. By his entirel style, he rather makes one think of Oltos and of Macron. In any case, we believe that one would do badly to ask if he were not the author of the painting which decorates the exterior of the cup signed by the potter Sosias.[1]

If the drapery is treated in nearly the same fashion in both paintings, we do not find with Sosias that precious execution even to minutiae, which distinguishes the work of Peithinos. The painter of Sosias does not give so much length to the feet, and does not fit them with sandals; as for the fingers of the hand he does not stretch them in the same manner or bend back the ends. To feel the difference in the two modes, it suffices to compare the Centaur's skin, that for Peithinos extends length with one of the studies (Fig. 289) with that which for Sosias is cast as a covering over five of the seats on which are sitting the deities (Fig. 290). Peithinos has tried to render everything, even in this accessory: the contractions of the muscles of the face, the thick tufts of the mane, the spots on the skin, the strength of the claws. With Sosias all this is but vaguely indicated. Finally, there is in the decoration of the vase of Peithinos an art of composition vainly sought in the confused and overloaded painting of the assembly of the gods. If one does not wish to allow Peithinos to figure in the history of ceramic painting only by reason of the single cup on which we see inscribed his name, perhaps it would be a better basis for increasing his work to assign to him another cup, unfortunately very incomplete, on which are represented the same pairs of ephebes and youths. There is read the same name of [illegible] as on the signed cup.[1] In spite of certain differences, the analogies in arrangement and style are sufficiently apparent for this attribution not to lack probability.

Note 1.p.517. Hartwig. Meisterschalen. p. [illegible].

Note 1.p.519. The same. Pl. [illegible], p. [illegible].

Note 2.p.518. The attribution to Peithinos of the cup reproduced on Pl. 22 of Hartwig appears to me less justified.

9. Skythes.

To complete this enumeration, it remains to mention a last painter Skythes, whose work and name were revealed only a few years since, when there was described, published and reproduced a [illegible], in which was read above the principal painting that decorated it, the signature Skythes [illegible].[2] Of the two paintings that decorate the vase, one represents the preparation for a banquet, and the other is the banquet itself. From the subject itself, the latter is the [illegible]

If the drapery is treated in nearly the same fashion in both paintings, we do not find with Sosias that precious execution even to minutia, which distinguishes the work of Peithinos. T The painter of Sosias does not give so much length to the feet, and does not fit them with sandals: as for the fingers of the hand he does not stretch them in the same manner or bend back the ends. To feel the difference in the two modes, it suffices to compare the panther's skin, that for Peithinos extends beneath one of the handles (Fig. 289) with that which for Sosias is cast as a covering over five of the seats on which are enthroned the deities (Fig. 290). Peithinos has tried to render e everything, even in this accessory' the contractions of the m muscles of the face, the thick tufts of the mane, the spots on the skin, the strength of the claws. With Sosias all this is but vaguely indicated. Finally, there is in the decoration of the vases of Peithinos an art of composition vainly sought in the confused and overloaded painting of the assembly of the gods. If one does not wish to allow Peithinos to figure in the history of ceramic painting only by reason of the single cup on which he has inscribed his name, perhaps it would be a better basis for increasing his work to assign to him another cup, unfortunately very incomplete, on which are represented the s same pairs of ephebes and youths. There is read the same name of kalos Athenedotos as on the signed cup.[1] In spite of certain differences, the analogies in arrangement and style are sufficiently apparent for this attribution not to lack probability.

Note 1.p.517. Hartwig. Meisterschalen. p. 242-243.

Note 1.p.518. The same. Pl. XXVI, p. 251-260.

Note 2.p.518. The attribution to Peithinos of the cup reproduced on Pl. 22 of Hartwig appears to me less justified.

9. Smicros.

To complete this enumeration, it remains to mention a last painter Smicros, whose work and name were revealed only a few years since, when there was described, indicated and reproduced a stamnos of the museum of Brussels, on which was read above the principal painting that decorated it, the signature Smicros egrapsen.[1] of the two paintings that decorate the vase, one r represents the preparation for a banquet, and the other is the banquet itself.[2] From the subject itself, the latter is the m

most important. There the painter has placed with his signature most of the persons and inscriptions.

Note 1.p.519. C. Gaspar. Le peintre ceramist Smicros, with regard to an unpublished vase of the museum of Brussels (monuments Piot, Vol. IX, p. 15-41, Pls. II-III).

Note 2.p.519. Histoire de l'Art. Vol. IX, p. 375, Fig. 186. We have given here a new image of this painting, which in the preceding volume was not reproduced with sufficient accuracy.

The scene of the feast is a happy composition; its symmetry does not exclude variety (Fig. 291). There are three couches with richly decorated legs. Those of the bolster end in a double Ionic volute. Before the couches are low tables from which hang garlands of flowers, and bear delicacies served for the dessert. On each of these beds half lies or rather sits with upright torso, legs extended before him and horizontal, holding a cup in his hand. His loins are supported by a cushion, his bust is nude and the lower part of his body is wrapped in the folds of the himation. Near each guest is a young woman c clothed in the Ionian tunic, whose light tissui allows the relief of her breasts to be perceived. Below the girdle, the thighs and legs are concealed by the thickness of the shawl. Of these three women, two are seated on the front of the bed of the ephebe with whom the hold company. The one of the left group, while appearing to converse with her neighbor, ties a fillet around his hair. The one at the right leans toward her lover, one of whose arms encircles her waist, and offers him her lips.That of the middle group stands at the foot of the c couch. Her companion with one arm above his head, which is thrown backward, seems to listen with delight to the playing on the instrument.

There is evident what diversity the painter has placed in t the attitudes; but he does not execute as well as he composes. There is a singular mixture of talent and inexperience. The gestures are all expressive. That of the woman who binds her brow and raises both arms has grace. That of the guest charmed by the flutist well renders the ecstacy into which he is plunged by the music. As much can be said concerning the third group, of the embrace that precedes the kiss; but faults in drawing abound. Several shoulders are too high. Where unskilfulness

of painters of vases.[1]

liquid. In all his members is felt the effort prepared for.

is most apparent is in the right group. We note there the confusion that did not all belong to the bad restorations that have spoiled this part of the painting. There are a right arm of the young man and a left arm of the woman, which the eye d does not connect without trouble to the torsos to which they belong. The painter is perplexed by the too complicated movement that he has attempted to represent. We have stated elsewhere what other sort of interest this curious painting offers, and what light it appears to cast on the condition and habits of painters of vases.[1]

Note 1.p.520. Histoire de l'Art. Vol. IX. p. 373-374.

The painting nf the rear side is more simple (Fig.292). At the middle and placed on a raised support is a large deinos, in which two sleves prepare to mix wine and water. Crowned with laurel, they have for sole clothing a sort of drawers around their loins. The one at the right makes an effort to lift an amphora from the ground. With raised head he seems to observe the movements of his companion, who advances at the other side of the deinos while making a sign to him with his hand and bearing an amphora on the left shoulder. On the ground are two oenochoes that serve to draw the wine diluted with water and to pour it into the large cups of the guests. The names of the two slaves, Evarchos and Evelthon, are inscribed on the field, and at each side of the deinos is read the name of a favorite, Antias kalos and Evalkides kalos. If the hands and feet are treated with uome negligence there, the attitudes and gestures are perfectly natural. Nothing is better rendered than the movement of the slave that bends forward and stiffens his arm to be able to lift from the ground the heavy amphora filled with liquid. In all his members is felt the effort prepared for.

There is known another vase of the same form, also signed by Smicros egrapsen.[1] This stamnos represents on one side Athena intervening in the combat between Ajax and Hector, on the other being a combat of two warriors that dispute for the body of a wounded warrior. In the last painting the persons are nude.In the other, they are clothed in the short tunic and the cuirass. The surface of the vase has suffered sn that few interior details are distinguished; but the persons are well arranged and have a correct movement. The style does not fail to recall that

of Euphronios the painter, without having his accent. There is found twice repeated and accompanied by the epithet kalos, this name of Pheidiades, borne on the stamnos of Brussels by one of the guests of the least.[1]

Note 1.p.521. Fröhner. Catalogue de la collection Van Branteghem. 1892,E, 438. The drawings of these plates appear to us to have been executed in a too summary fashion to have any interest in reproducing them here.

Note 1.p.522. On the great cratera with volutes in the museum of Arezzo, which is one of the important works of the ceramics of this time, is read the name of a favorite, Philliades, whom it has been desired to identify with that of Phidiades, assuming an error of the writer. Starting from this identity, which appears doubtful, and to increase the property of Smicros, Gaspar has proposed to attribute to him this anepigraphic vase; but the paintings of the cratera seem very superior in composition and style to this which Smicros has signed.

The name of Smicros is read on an amphora of the Louvre.[2] It appears there in a cursive inscription conceived thus:- dokei Smikoi inai. The brush forgot a letter, the r. Different interpretations have been proposed for this brief and enigmatic legend:- "The vase appears to be by Smicros," or by understanding ei, "the vase indeed seems to be by Smicros," or agian with an implied question:- "What does Smicros think of it?" Whatever translation is proposed, this inscription recalls the challenge given by Euthymides to Euphronios. There is heard the cry of a painter after completing his work, who refers to Smicros and boasts of having equaled him or solicits his approval. In any case, this text is evidence of the importance of the part then played by Smicros in the little world of Ceramicos.

Note 2.p.522. Hall G, 107. Pottier. Catalogue. p. 945-947.

At what time had Smicros attained this position? The qualities and defects of his execution permit a reply to this question. His drawing is broader than that of Epictetos and his group; but his insufficient training as an artist is betrayed by the embarrassment that he experiences when he tries to render complex movements, as in one of the groups of the feast. For a stronger reason he did not attempt foreshortenings. Various small details inform us of the bonds by which Smicros was con-

connected to the traditions not yet abolished, when he began as an apprentice. Such as the use made of applied retouches. Those are reddish purple on various accessories, white on the image of fruits. Such again is the procedure by which the painter uses the incised line to limit on the black ground the contour of coiffures. Finally, one of the cups with guests is figured in black, and in black also is detached the scroll of palmatiums, that forms the lower border of the painting.

Thus one is led to class Smicros among the painters, who w= worked in the last years of the 6 th and the first years of the 5 th centuries, and saw their activity arrested, if not f forever, at least interrupted by the invasions of 480 and 479. Among the offeringr then destroyed by the Persians, appears to have been a vase that Smicros had dedicated to Athena as the first fruits of the product of his art. Under the foot of a cup very carefully made, collected in the layer of rubbish created by the conflagration, is read this scratched inscription:- Smicros anethekon te Athenea.[1]

Note 1.p.523. C.I.A. IV, p.197. The name of Smicros is also found in a distich engraved on marble, that states the connection of a statuette, a text found in the same excavations (C.I. A.IV, p. 91); but nothing here indicates to us that the Smicros in question had anything to do with the arts of clay. The name does not appear to have been rare.

According to these indications, there must be seen in Smicros a contemporary of Euphronios, perhaps a little older than him. Without equaling that master or even Macron or Peithinos, he had his marked place in the series of artists, who form the t transition from the group of Epictetos, that of the first decorators who abandoned the black figure, to the two men in whose hands the new technics completely displayed all its resources. douris, the most fertile painter of that epoch, and Brygos, of the workshop from which came the more recent vases termed of the severe style.

10. Douris.

We possess more than thirty vases on which is read, always written Doris, the name of a very well known man, Douris. If this name appears there under a form different from that presented in the printed texts, this is because the Attic alphabet

of the 6 th and beginning of the 5 th centuries used only the letter o to represent both the sounds of short o and of long o as well as the dipthong ou.[2]

Note 2.p.523. Klein in 1887 enumerated 24 vases by Douris ((Meistersignaturen, p. 150-161). Without claiming to be complete, I could now add 6 to that list.

Douris was a painter. He always inscribes the verb egrapsen after his name. Once he exceptionally has added to that formula:- Doris epoisen.[1] Why this addition? On some fine day, after the example of Euphronios, did he wish to take the chance of the great profits that the industry of the painted vase reserved for whoever knew how to succeed in it? This is scarcely probable. If he had opened a workshop, according to all probability we should have had other vases on which he would have placed his shop mark. This exception may be explained otherwise. Douris usually decorated cups. This vase of which he declared himself the author by a twofold title is a canthara. Attacking a type less familiar to him, perhaps he held to giving the canthara himself a curvature that pleased him, so as not to show h himself below his reputation in that attempt. The painting that he placed on it is one of his good works.

Note 1.p.524. Klein. No. 22.

In the work of Douris, cups domi ate by far. There are counted 23 cups, a canthara, a psyckter and 4 lecythes. The lecythes were found at Eretria in Eubea and at Gela in Sicily.[2] They present one peculiarity. The signature is reduced to its simplest expression. Not egrapsen but only the word Doris either written across a band at the top of the painting or on the bottom of the himation of an isolated person, that decorates one side of the lecythe. When the first of these lecythes was mentioned, men rejected the idea of attributing them to the celebrated painter of cups,[3] but there was no way ho persist in t that negation. In the legends of these lecythes are found two forms of letters peculiar to Douris and found in all his signatures, the delta whose lower branch is replaced by a point and the pho, whose ring has a tail like the Latin capital.

Note 2.p.524. Ephemeris. 1886, p. 41-42, Pl. IV; 1907, p. 218-238, Pl. X. P. Orsi. Due vasi Gelesi (Duris and Peithinos) in Simbole literiae. 1911, p. 73-84).

Note 3.p.524. Klein. p.150.

On each of these lekythoi, on that sold in Sicily as well as on those in private hands, that very near Athens had been acquired by the Athenian colonists of Gela, there is only one figure. Here this is a Nike crowning two torches (Fig. 2?). There it is a musician that holds her lyre in both hands. (Fig. 2?). The ateliers of Douris must have supplied in great quantities and at low prices these little vases, which among the Greeks of Sicily as well as among those of the Greek colonies of the East, had a role to play in the funerary rites and held a great place in the furniture of the tomb. What of most interest have been given of most interest by the cemeteries of Gela, at least those dating from the 5 th century, is the rich series of lekythoi with red figures on a black ground.[1] The name of Douris is read on but one of these vases; yet several others might because of their style be attributed to his atelier legitimately. To restrict ourselves to this of these lekythoi that bear the mark of our potter, we shall always find in these articles of current fabrication the careful execution and taste that distinguished all the products of a workshop directed by one of the best masters then in ceramics. One will note that on the lekythos reproduced opposite (Fig. 2?), the eye is very near to having its correct drawing in the profile.

Note 1.p.525. P. Orsi. Gela, scavi del 1900-1905, p. 534, Pls. 11-15, 17-19, 24, 36, 33.

Douris must have been of the number of painters, who worked before the second Median war. This was not proved by the signature read on a fragment, that in 1886 was cleared the space between the southeast angle of the Parthenon and the outer walls.[1] The rubbish unearthed by these excavations formed a terrace composed of remains of all sorts from the construction of the Parthenon of Pericles. Yet there is scarcely found in the lekythoi [illegible] other than the [illegible] ancient form of the sigma of three strokes, remains of monuments later than the devastation of the Persians might be found mixed with that mass of materials. What is more significant are the evidences that can be derived from the names of potters. One of the cups signed by Douris was made by Cleophrades; now on a fragment of a cup is read both the names of Cleophrades and of Amasis, who painted vases with black figures.[2] These vases dem-

On each of these lecythes, on that sold in Sicily as well as on those in greater number, that very near Attica had been acquired by the Athenian colonists of Eretria, there is only one figure. Here this is a Nike brandishing two torches (Fig. 293). There it is a musician that who holds her lyre in both hands. Sfig. 294). The kilns of Douris must have supplied in great q quantities and at low prices these little vases, which among the Greeks of Hellas as well as among those of the Greek colonies of the West, had a role to play in the funerary rites and held a great place in the furniture of the tomb. What of most interest have been given of most interest by the cemeteries of Gela, at least those dating from the 5 th century, is the rich series of lecythes with red figures on a black ground.[1] The n name of Douri is read on but one of these vases; but several others might because of their style be attributed to him without improbability. To restrict ourselves to this of these lecythes that bear the mark of our potter, we shall always find in these articles of current fabrication the careful execution and taste that distinguished all the products of a workshop directed by one of the best masters then in Ceramicos. One will note that on the lecythe reproduced opposite (Fig. 294), the eye is very near to having its correct drawing in the profile.

Note 1.p.525. P. Orsi. Gela, scavi del 1900-1905, p. 534, Pls. 11-15, 17-19, 24, 36, 33.

Douris must have been of the number of painters, who worked before the second Median war. This was not proved by his signature read on a fragment, when in 1882 was cleared the space b between the southeast angle of the Parthenon and the modern m museum.[1] The rubbish destroyed by these excavations formed a terrace composed of remains of all sorts from the construction of the Parthenon of Pericles. Yet there is scarcely found in the lapidary texts and scratches other than the most ancient form of the sigma of three branches, remains of monuments later than the departure of the Persians might be found mixed with that mass of materials. What is more significant are the inferences that can be derived from the names of potters. One of the cups signed by Doris was made by Cleophrades; now on a fragment of a cup is read both the names of Cleophrades and of Amasis, who painted vases with black figures.[2] Three vases dec-

decorated by Douris were made by Python; the Python was one of the circle of ceramists that employed Epictetus. This would also indicate that Douris had commenced to produce from the time when the examples given by Epictetus were generally followed, as with about half the cups of Douris still have only a single figure in the interior of the vase. The same result is reached in another way. Taking the names of kaloi inscribed on the vases signed by Douris, it is evident that he must have been nearly contemporary with Euphronios, [illegible] the beautiful Panaitios.[1] On the other hand, in those of his vases appearing most recent, his drawing is freer and less subject to archaic conventions than that of Euphronios, who has more power and originality. Without improbability, one might conjecture that Douris was ten or fifteen years younger than Euphronios. He would have commenced a little later and have continued to produce until a later time in the 5 th century. His oldest paintings dates from a time when Euphronios had already attained his mastery.[1]

Note 1.p.547. On these kalos-names, see [illegible], 1885, p. 93; 1886, p. 150; 1887, p. 22-23. A fragment of a cup with the name of Hippodamas was found in the Persian rubbish (Jahrb. 1887, p. 184). Now this name of kalos is found with Douris as with Hiero.

Note 2.p.548. Furtwängler and Reichhold. Text.I.p.[illegible].

Note 3.p.549. Klein. [illegible], p.155-157.

Note 4.p.549. Hartwig. Meisterschalen. p. 201.

If we have such a great number of vases from Douris, this is because he produced much; he worked rapidly [illegible] the facility [illegible]. The work of Douris is very unequal. As pieces of the first order, one finds [illegible]. This difference is already apparent between the paintings which seem to belong to the same period of the life of the painter; but it is even more frankly apparent between the works that appear to date from the youth of the painter, and those which the quality of their execution allows their reference to the last years of his life. If the evidence of authentic signatures were not undeniable, could one ever think of attributing to a single artist paintings so

decorated by Douris were made by Python; now Python was one of the chiefs of workshops that employed Epictetos. This would also indicate that Douris had commenced to produce from the time when the examples given by Epictetos were generally followed, as with about half the cups of Douris still have only a single figure in the interior of the vase. The same result is reached in another way. Taking the names of kaloi inscribed on the vases signed by Douris, it is stated that he must have been nearly contemporary with Euphronios. Both celebrate the beautiful Panaetios.[3] On the other hand, in those of his vases appearing most recent, his drawing is freer and less subject to archaic conventions than that of Euphronios, who has more power and originality. Without improbability, one might conjecture that D Douris was ten or fifteen years younger than Euphronios. He w would have commenced a little later and have continued to produce until a later time in the 5 th century. His oldest paintings dated from a time when Euphronios had already attained his mastery.[1]

Note 1.p.526. On these excavations, see Ephemeris. 1883, p. 33; 1884, p. 150; 1885, p. 53-58. A fragment of a cup with the name of Hippodamas was found in the Persian rubbish (Studnicza. Jahrb. 1887, p. 164). Now this name of kalos is found with Douris as with Hiero.

Note 2.p.526. Furtwängler and Reichhold. Text.p.264.

Note 3.p.526. Klein. Vasen mit Lieblingsinschriften,p.106-107.

Note 1.p.527. Hartwig. Meisterschalen. p. 201.

If we have such a great number of vases from Douris, this is because he produced much; he worked rapidly. When one has that habit, he risks abusing his facility sometimes. The work of D Douris is very unequal. As pieces of the first order, one finds there mone than one piece on which the theme is commonplace a and the execution is very summary. This difference is already apparent between the paintings which seem to belong to the same period in the life of the painter; but it is even more frankly emphasized between the works that appear to date from the youth of the painter, and those which the quality of their execution allows their reference to the last years of his life. If the evidence of authentic signatures were not undeniable, could one ever thing of attributing to a single artist paintings so

[illegible] as this interior of a cup, where is represented an athlete [illegible] (Fig. 255), and on the outside of another this Bacchic thiase from which we detach some silhouettes of satyrs?(Figs. 256, 257). On the one hand is an elegant and [illegible], to which cannot be even attributed the merit of a perfect correctness. On the other, a bold brush that is not frightened by the rarest and most violent movements, like that of the acrobat satyr with both hands planted on the ground, head down and legs in the air, preparing to wet his lips in a large cup placed before him on the ground. Here nearly everything, head, bust and members are well seen [illegible]. [illegible] the torsos are [illegible], modeled by lines more or less firm [illegible] they mark the relief and the play of the muscular masses, or they merely serve to recall what they permit to be divined of the internal framework. Without [illegible] minute details, the anatomical science is very precise and very certain. Under whatever aspect the form presents itself, in all those leaping persons that twist themselves around and fall in all directions, Douris has experienced no embarrassment in transcribing what his eye perceived. For the satyr [illegible] himself [illegible] on one foot and leaning toward the cup, see the foreshortening of the right leg bent backward. In these heads of satyrs with [illegible] hair, flat noses, great round eyes, with fan-shaped beards, their entire appearance is rather bestial and also [illegible], with an amusing [illegible] for character. The painter who drew these figures has nothing more to learn. He interprets nature with free and faithful ease.

The starting point for Douris was the still timid art of Epictetos. Douris no less arrived near the end of his career at producing works, which rivaled the best of those which the workshop of Brygos has left to us. Like Euphronios, he must have had a long life, which he well employed.

Douris is pleased to represent virile nudity, but he always [illegible] of the other sex. There is by him but a single image of a nude woman (Fig. 258). This image further has neither the slightly massive solidity and the lively movement that Brygos introduces in his banquet scenes. It is only correct. The head alone has a certain charm.

dissimilar as this interior of a cup, where is represented an athlete preparing to throw the discus (Fig. 295), and on the outside of another this Bacchic thiase from which we detach some silhouettes of satyrs?(Figs. 296, 297). On the one hand is an elegant and cold drawing, to which cannot be even accorded the merit of a perfect correctness. On the other, a bold brush that is not frightened by the rarest and most violent movements, like that of the acrobat satyr with both hands placed on the ground, head down and legs in the air, preparing to wet his lips in a large cup placed before him on the ground. Here nearly everything, head, bust and members are well seen at the same angle. When there is space, the torsos are effaced and turn, modeled by lines more or less firm according as they mark the relief and the play of the muscular masses, or they merely serve to recall what they permit to be divined of the internal framework. Without parading minute details, the anatomical science is very precise and very certain. Under whatever aspect the form presents itself, in all those leaping persons that hoist themselves around and fall in all directions, Douris has experienced no embarrassment in transcribing what his eye perceived; for the satyr holding himself upright on o one foot and leaning toward the cup, see the foreshortening of the right leg bent backward. In these heads of satyrs with their bushy hair, flat noses, great round eyes, wide fan-shaped beards, their entire appearance is rather bestial and also malicious, with an amusing seeking for character. The painter who drew these figures has nothing more to learn. He interprets nature with free and faithful ease.

The starting point for Douris was the still timid art of Epictetos. Douris no less arrived near the end of his career at producing works, which rivaled the best of those which the workshop of Brygos has left to us. Like Euphronios, he must have had a long life, which he well employed.

Douris is pleased to represent virile nudity, but he always clothes his persons of the other sex. There is by him but a single image of a nude woman (Fig. 298). This image further h has neither the slightly massive solidity and lively movements that Brygos introduces in his banquet scenes. It is only correct. The head alone has a certain charm.

Many anonymous vases have been attributed to Douris with more or less probability; but if faithful to the principle that we have adopted, one adheres to the signed vases, he finds himself before 80 paintings, which can be divided into three distinct groups.

1. Mystical or heroic subjects, adventures of gods and heros.
2. Warlike subjects, scenes of arming and of combats.
3. Subjects of familiar life, banquets, conversations, exercises in the palestra.[1]

Note 1.p.530. This is the calculation made and classification proposed by E. Pottier in the book with such assured edudition and so agreeable to read, that he has published under the title:- Douris et les peintres de vases grecs.

In the first group are found specimens of what has been termed the two manners of Douris. It is divined that a youthful w work of the painter is a beautiful cup of the Louvre.[2] We are first informed by even the form of the vase. That was shaped by the potter Calliades, with its short and stumpy foot, thick walls, deep bowl and short handles, approaching the models that Nicosthenes and Pamphaios had realized from the 6 th century. (Fig. 299). Later the cups decorated by Douris had a different curvature, lighter handles, a flatter bowl borne on a more slender foot, thinned at the middle (Fig. 300). This would not also suffice to date the cup, for a cup from the workshop of Brygos exceptionally presents an example of this type; but other indications confirm here this first impression. To judge Douris by the whole of his work, he had no taste for the painted letter, he did not seek a means of crowding the decoration like so many of his rivals. On nearly all his vases his signature, the name of the potter, and frequently one or two names of kaloi, alone exist. On the contrary, on the cup of the Louvre, there is a real luxury of legends. In the painting within the bowl, these fill the voids, and on the exterior each person has near him his name inscribed in the field. Then the cup was executed before Douris decided to be systematically more sober in writing than any of his contemporaries.

Note 2.p.530. Louvre. Hall G, 115. This beautiful cup was f found in the cemetery of S. Maria of Capua, and was brought to the attention of archaeologists by C. Robert. Scenen der Ilias,

p.7, published by Fröhner. Musees de France, Pls. 10-12.

Finally, what is more significant is, that there still persists there the traditions of archaism in the character and composition ofthe drawing; this is the exact symmetry that governed the placing of persons in the combats shown on the outside of the cup; it is everywhere in the rendering of the movements as in that of the drapery, a suspicion of dryness and stiffness, something recalling the execution of Amasis and of Exekias. Full liberty is not yet conquered, and yet is felt the effort of an ambition that aspires to new progress. For e example, a novelty is the connection established between the three themes forming the decoration of the cup. All three represent the episodes of the same war; inside is Memnon, king of Ethiopians, who is the victim of Achilles and lies dead, extended in the arms of his mother, the goddess Eos (Pl.XI)• on the exterior is the combat of Menelaos with Paris and of Ajax with Hector (Figs. 301, 302). The general data for these two duels is taken from the Iliad. Behind each hero has he placed a protecting deity. What is particularly appreciated there is the precision of the drawing, the conscientious patience of an execution that has tried to render with a singular clearness the imbrications and the chiseling of helmets and cuirasses, the tresses and the grained curls of the hair. In presenting the body, Douris conforms here docilely to the archaic convention, that confuses the front and profile views; but with that execution the movements are correct and have spirit. The figures a are vigorously detached on a black glaza, thick and velvety, which gives to the vase an extraordinary lustre. It already a attracts attention by its appearance, and yet there is nothing in these external paintings that is commonplace.

The impression is entirely otherwise when one considers the group of two persons that decorates the interior of the bowl. "In its smallness, this is one of the most beautiful paintings that antiquity has left us; it consoles us a little for so many lost masterpieces, and one imagines that a potter in his workshop invented that first image of the Mater Dolorosa, as moving as that of Mantegna or of R. Van Weyden. Nowhere else is the hypothesis of the imitation of some great painting imposed with more force. Everyone will be struck by the surprising

resemblance of this pagan and Greek creation to the symbol, w which has moved Christian souls for so many centuries. Eos is standing with wings spread and as if fluttering, bending toward the dead face of her son Memnon, whose rigid body she supports in her extended arms. The goddess that represents the radiant morning and the promises of nature waking before the dawn is no more than a despairing mother, fixing with a long look the cherished features that she will see no more. The contrast is profoundly melancholy, and the discovery is worthy of a great poet. The corpse of the powerful prince of the Ethiopians, allied to Priam , is entirely nude, just as it was found on the field of battle where the conqueror Achilles had despoiled it of its equipment. The stiff legs are extended. The left foot is still contracted by the agony. The arms hang straight, the fine beard and the closed eyes complete the memory of a dead Christ. This is the true Pieta that is under our eyes."[1]

Note 1.p.534. Douris. Pottier, p. 72.

What causes to be still better appreciated the expressive b beauty of this painting is a comparison easily established. T The same subject appears to have been treated on the outside of a cup by an anonymous painter, who lent his aid to the potter Pamphaios, a painter in whom men have sometimes desired to see Euphronios (Fig. 303), without having very specious reasons to allege in favor of this hypothesis. Two winged genii with helmets on their heads support a nude corpse in their arms. T This can only be the corpse of a warrior, vanquished and fallen on the field of battle, that according to custom had been despoiled of his arms by his conqueror. This is what occurred to Memnon slain by Achilles. There are no names inscribed here near the persons, but the adventure of Memnon rescued by his mother from the last indignities was sufficiently celebrated, that we scarcely hesitate to recognize here the hero whose mortal remains were carried through space to the distant coasts of Ethiopia.

This painting is certainly the best of the works left to us by the workshop of Pamphaios. The scene is well composed; there is ease and variety in the movements of the bearers, and the body of Memnon has the unconstraint; see the right arm that h hangs inert. The scene is enclosed between two women, whose

ones.

first part of his career produce a work so pathetic as this

of vases must then have been at only the embarrassment of choos-

and pediments of public edifices, when they thought of placing

one to the other vase. This is the case for the attitude of t

attitudes resemble each other without being entirely similar. The drawing is correct and even sufficiently free; the painter has shown one foot of Memnon in fron view. What is lacking here is emotion. Of the two women, one has a character not well defined. It may be supposed that this is a nymph, a companion of Eos, that with her arm extended shows the winged genii the route to those oriental lands where the hero will find a tomb; she plays the role of that Hermes, whose caduceus she has usurped. The other woman can only be the mother, Eos. She is recognized by her gesture, by the hand placed on her heart, as if to still the beats; but how cold is this gesture, if it be compared to the movement that Douris has given to his Eos, leaning over the body of her son that she embraces, and on which she fixes a long look! Here the mother holds herself at a distance; she leaves the dear burden to arms which are not the maternal ones.

If under the influence of a modeling furnished by some beautiful fresco of a contemporaneous master, Douris could in the first part of his career produce a work so pathetic as this group of Eos and Memnon, to the time of his full maturity is referred another cup, more recent in form and style, which represents the exploits of Theseus (Figs. 304, 305). In regard to Euphronios, who derived from these same myths the subject of the decoration of a celebrated cup of the Louvre,(Pl. IX, Figs. 246, 247), we have spoken of the popularity enjoyed by Theseus in the Athens of the morrow of the Median wars. The decorators of vases must then have been at only the embarrassment of choice to borrow movements and groups from the frescos, reliefs a and pediments of public edifices, when they thought of placing their brushes at the service of the glory of the patronage given by the Athenian democracy. On comparing the two cups, it s seems that Euphronios and Douris may have had the same models under their eyes.[1] Certain characteristic poses reappear from one to the other vase. This is the case for the attitude of t the Procrustes of Euphronios. it is again found quite similar with Douris. In both the brigand overthrown by Theseus has his leg bent under him, and the other is extended on the ground in its entire length. It is the same for Kerkyon. In the two paintings, Theseus dominates his adversary by his great height, w

with head leaning over the back of the vanquished, has compelled him to bend forward, has clasped his arms about his girdle, and is going to lift him to throw him panting on the ground. In both, Skion, who does not defend himself longer, is like a dead weigth in the arms of Theseus. He already has his head down; he will be thrown by Theseus from the top of the rocks from which he cast into the sea the unfortunate passers.

Note 1.p.536. What indicates how much the subject was in fashion is, that the British Museum also possesses a cup on which these same exploits form the entire decoration of the exterior; (E, 36); but it is very inferior in execution to those of Euphronios and of Douris (Catalogue. III, Pl. 2). Of groups common to these two painters, I find on this cup only that of the two interlaced wrestlers. Otherwise the painter has placed here m more monsters and animals than brigands. He has given to Theseus as adversaries the Minotaur, the bull of Marathon, the boar of Eurymanthea.

But two artists are very freely inspired by a common model. They have taken from it only the idea of the motive, and each of them has used it in his own way. The Procrustes of Douris is not treated in the same sense as that of Euphronios. Theseus with Douris lays a heavier weight on the shoulders of Kerkyon than with Euphronios. Further, in the eposode of the bull of Marathon, which is the best preserved piece of the painting of Euphronios, Douris has substituted that of the hunt of the wild boar of Krommyon, and to vary the monotony of these scenes, he has inserted there two women, the nymph Phaea, who sojourned at Krommyon, and the goddess Athena. In the interior of the cup, instead of the episode of the dive of Theseus into the depths of the sea, which furnished to Euphronios a composition of such original grace, Douris has placed the commonplace group of Theseus and of the Minotaur (Fig. 306). Yet he knew how to give to his Theseus, clothed in a short tunic and a petasus hanging on his nape, something of the elegance, that with Euphronios characterizes the figure of the young hero.

It is not only this vulgarity of one of the themes that makes the inferiority of the work of Douris. His drawing is correct here but is without accent. There is not found "that spirit, that bold flight of lines" which forms the beauty of the painting of Euphronios, and where is believed to be found the

faithful reflection of a great work of statuary.[1] The contrast is also more marked with Euphronius between the fine head of Theseus with its short hair circled by a band, and the large and savage heads of brigands with beards in disorder and their long matted hair.

Note 1.p.538. Pottier. Douris, p. 79.

It is again a trilogy of the same kind, which is offered to us by a cup of the Louvre, that represents on the exterior the abduction of Thetis by Peleus.[2] At one side is the struggle of the hero with the young woman, who endeavors to escape from him by the diversity of the successive forms that she takes; on the other side the Nereids flee affrighted and come to announce the abduction to the god Nereus and his compainion Doris, seated on ornamented seats like those of Zeus and of Hera.(Fig. 307). In the interior is seated Poseidon, receiving the vase for libation from the hands of a goddess, his spouse Amphitrite. Here again as in the cup that glorifies Theseus , all the decoration relates to the same idea; this is the life and adventures of the divinities of the sea which the painter wished to place in the scene; but the group of the hero and the goddess is here not equal to that decorating the bottom of the cup of Peithinos. This group with Peithinos has more amplitude and n nobility.

Note 2.p.538. Louvre. Hall G, 116. Pottier. Douris, p.80-84. Fig. 13.

The same method is taken on a cup of the museum of Vienna.[1] On the exterior, Ulysses and Ajax are in combat. They rush at each other in rage, while Agamemnon and the other chiefs attempt to separate them.(Fig.308). On the opposite side is the vote of the Greek chiefs, each one bringing his vote in the form of a little pebble decosited on an altar in presence of the goddess Athena (Fig. 309). In the interior are Ulysses and Neoptolemus, "a painting which forms the heroic termination of the d drama, and where the victor, declining to keep for himself those glorious arms, generously restores them to the son of Achilles, so that he may bear them in his turn and complete the ruin of the Trojans (Fig. 310). Thus the formula of composition dear to Douris again ends here in a trilogy. These are the three acts of a tragedy dominated by the memory of Achilles and

the epic poem of the war of Troy.

[illegible]
ris, p. 91-94, Figs. 16-17. - beautiful cup of the British Museum, that is said to be in the style of Brygos (c, 89), also represents the oplon krisis. Likewise is seen on one side of the exterior the two heros in rage throwing themselves on each other, and on the other side is the vote of the Greeks; but in the interior of the cup, the theme of the return of the arms to Neoptolemus is replaced by the group of Paris and Helen.

"One cannot avoid the thought that the Greek drama, such as [illegible] stranger to this arrangement, of which we have found so many examples, not only with Douris but with all his rivals in the [illegible] there an exact imitation of some contemporary piece. Nowhere in [illegible] tures and accessories of the theatre. There is nothing of the [illegible] of the theatre. He is thus led often to reproduce in the [illegible] the same law under the three different aspects.

[illegible]

This is not all that he owed to the impressions that he [illegible] be called scenic? "This is not the painting of the voting Ulysses at one side with his hands raised, both astonished and [illegible] the votes cast in his favor, and on the other side is Ajax, [illegible] feeling the defeat inevitable, he covers his head with the man- [illegible]

the epic poem of the war of Troy.

Note 1.p.539. Klein. Meistersignaturen. No. 13. Pottier. Douris, p. 91-94, Figs. 16-17. - beautiful cup of the British Museum, that is said to be in the style of Brogos (E, 69), also represents the oplon krisis. likewise is seen on one side of the exterior the two heros in rage throwing themselves on each other, and on the other side is the vote of the Greeks; but in the interior of the cup, the theme of the return of the arms to Neoptolemus is replaced by the group of Paris and Helen.

"One cannot avoid the thought that the Greek drama, such as conceived by Eschylus and his immadeate predecessors was no s stranger to this arrangement, of which we have found so many examples, not only with Douris but with all his rivals in the period of the Median wars."[1] There is no question of seeking here an exact imitation of some contemporary piece. Nowhere in these paintings of the 5 th century whatever resembles the costumes and accessories of the theatre. There is nothing of the kind in these paintings. The painter does not copy the theatre, as much later would the decorators of Greek vases of southern Italy; yet perhaps unknown to himself, he suffers the influence of the theatre. He is thus led often to reproduce in the arrangement of his decoration the type, which was then adopted for the entireties that the poets presented in competitions and tragedies, in festivals of Dionysos, the type of these three dramas whose subject was taken from the same myth, and shared the same law under the three different aspects.

Note 1.p.541. Douris, p. 92.

This is not all that he owed to the impressions that he brought for hours spent on the seats of the theatre. Did not these memories suggest to him what has been noted with Douris as with several of his contemporaries, attitudes of persons that may be called scenic? "This is not the painting of the voting Ulysses at one side with his hands raised, both astonished and delighted to see increased the heap of pebbles, that represents the votes cast in his favor, and on the other side is Ajax, p placed in the right corner of the scene. Alone and abandoned, feeling the defeat inevitable, he covers his head with the mantle to conceal his shame (Fig. 309), a dramatic image that makes one think of the frequently cited creation of Timanthes,

Agamemnon veiling his face not to see the sacrifice of his daughter Iphigenia. This kind of effects," these sorts of pantomime, the theatre appears to have given the example and the idea of them. We know that Aeschylus was admired for having placed a mute personage on the stage, a sullen Achilles that responded only by implacable silence to the discourse of the ambassadors of Agamemnon.[1]

Note 1.p.312. Pottier. Douris. p. 48-49.

The masterpiece of Douris in the category of paintings with themes derived from mythology is perhaps the cantharus, that is signed as both potter and painter. What is represented on both sides of the vase is the combat of Hercules and Telamon against the Amazons (Fig. 313). The same battle is fought on both sides of the cup between the Greeks and the virgin warriors of Asia. Here Hercules (Fig. 312) and there Telamon is the protagonist. (Fig. 313). Each of them plunges his sword into the breast of an Amazon; but the attitudes and arrangement of the secondary persons vary in the two paintings. The execution is very careful. All the figures are of rare slenderness with small heads. The iris of the eye is indicated by a black point and tends to rest near the internal angle. Traditional conventions also retain their power here; but scarcely perceived at the first are the deformations which these impose. I scarcely see more than one incorrectness in drawing. The left leg of the Amazon slain by Hercules is much too long.

Although the composition of the cup may be more skilful here, I cannot prevent thinking, before these figures of the statues of the pediments of Aegina. In the paintings on the cantharus are distinguished certain motives, that are found on these pediments. Such is that of the archer on his knees, who aims under the protection of the warrior armed with a spear, such again is that of the warrior who falls, one leg bent with knee touching the ground; but these resemblances of the attitudes and of the mode of grouping can be explained as simple coincidences from the identity of the theme. There is something else. What particularly justifies the comparison is something in the general appearance, that is more easily felt than defined. The drawing in both is already nearly correct. The movements are very proper. They are even sometimes violent; but they lack

Agamemnon veiling his face not to see the sacrifice of his daughter Iphigenia. This kind of effects ," these poses of mute elegance, the theatre appear to have given the example and the idea of them. We know that Eschylus was admired for having placed a Niobe immovable on the stage, a sullen Achilles that responded only by implacable silence to the discourse of the ambassadors of Agamemnon.[1]

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The masterpiece of Douris in the category of paintings with themes derived from mythology is perhaps the canthara, that he signed as both potter and painter. What is represented on both sides of the vase is the combat of Hercules and Telamon against the Amazons (Fig. 311). The same battle is fought on both sides of the cup between the Greeks and the virgin warriors of Asia. Here Hercules (Fig. 312) and there Telamon is the protagonist. (Fig. 313). Each of them plunges his sword into the breast of an Amazon; but the attitudes and arrangement of the secondary persons vary in the two paintings. The execution is very careful. All the figures are of rare slenderness with small headsa The iris of the eye is indicated by a black point and tends to open near the internal angle. Traditional conventions also retain their power here; but scarcely perceived at the right are the deformations which these impose. I scarcely see more than one inaccuracy to mention. The left leg of the Amazon slain by Hercules is much too long.

Although the proportions of the body may be more slender here, I cannot prevent thinking before these figures of the statues of the pediments of Egina. In the paintings on the canthara are distinguished certain motives, that are found on those pediments. Such is that of the archer on his knees, who aims under the protection of the warrior armed with a spear; such again is that of the warrior who falls, one leg bent with knee touching the ground; but these resemblances of the attitudes and of the mode of grouping can be explained as simple coincidences from the identity of the theme. There is something else. What particularly justifies the comparison is something in the general appearance, that is more easily felt than defined. The drawing in both is already wisely correct. The movements are very proper. They are even sometimes violent; but they lack

slightly unnaturalness and unconstraint. They recall the poses that the model, while docile to the orders of the artist, tries to take on the side of the [illegible], or those which we force ourselves to take before the lens of the photographer, when he cries, "Don't move."

Art has not attained realism in the marbles of Ægina nor in the paintings of the [illegible] that [illegible], which gives the impression that the movement represented by the chisel or the brush has been seized by the artist, without the person executing the movement having suspected all the attention with which a curious eye follows his steps and actions.[1]

Note 1.p.344. These analogies struck Furtwängler, who compared the paintings of Duris with the statues of the pediments of Ægina; *but he connected this similarity with an entirely* different theory, that he states on the subject of the influence which the art of the Ionian sculptors exerted on that of the sculptors of Ægina. He inclines to see in Ionian painter Duris, perhaps a Samian, an immigrant at Athens. (Ægina, *das Heiligtum der Aphaia, p. 241-347).*

Battle subjects, as we have treated them, are merely a variety of [illegible] subjects. From the battles of the Iliad are borrowed the arrangement of these paintings, even with the [illegible] given to the combatants that is placed in the centre. Seven cups by Duris are devoted to this kind. Without the [illegible] for this subject, Duris has adopted for this kind of scenes, sometimes one and sometimes the other of the two arrangements made familiar to him by the works of his predecessors. Here they are two warriors or chiefs, that is placed at the centre of the painting, threatening with the sword or spear. Behind each of them are secondary persons, simple witnesses of the duel. Frequently between the two champions is a nude corpse lying on the ground. This is a vanquished hero whose spoils must be taken from the enemy in order to give him the honors of burial. Elsewhere the painter has thought of representing a conflict; but the combatants are matched in pairs and this too marked symmetry has some coldness. It does not produce the idea of a real fight, and its heat and its disorder.

The battle is not the entire life of the soldier. He must prepare himself for it, and the representation of this preparatio

slightly naturalness and unconstraint. They recall the poses that the model, while docile to the orders of the artist, tries to take on the dais of the workshop, or those which we force ourselves to keep before the lens of the photographer, when he cries, "don't move."

Art has yet attained neither in the marbles of Egina nor in the paintings of the ceramists that sovereign ease, which gives the impression that the movement represented by the chisel or the brush has been seized by the artist, without the person e executing the movement having suspected all the attention with which a curious eye follows his steps and actions.[1]

Note 1.p.544. These analogies struch Furtwängler, who compared the paintings of Douris with the statues of the pediments of Egina; but he connected this similarity with an entirely different theory, that he states on the subject of the influence which the art of the Samian sculptors exerted on that of the sculptors of Egina. He inclines to see an Ionian painter in Douris, perhaps a Samian, an immigrant at Athens.(Egina, d das Heiligtum der Aphaia, p. 341-347).

Warlike subjects, as we have termed them, are merely a variety of mythological subjects. From the battles of the iliad are borrowed the arrangement of these paintings, even when the painter gives no names to the combatants that he places in the scene. Seven cups by Douris are devoted to this kind. Without any cost of imagination for this purpose, Douris has adopted for this kind of themes, sometimes one and sometimes the other of the two arrangements made familiar to him by the works of his predecessors. Here they are two warriors or chiefs, that he places at the centre of the painting, threatening with the sword or spear. Behind each of them are secondary persons, simple witnesses of the duel. Frequently between the two champions is a nude corpse lying on the ground. This is a vanquished hero whose spoils must be taken from the enemy in order to give him the honors of burial. Elsewhere the painter has thought of representing a conflict; but the combatants are matched in pairs and this two marked symmetry has some coldness, It does not p produce the idea of a real fight, and its heat and its disorder.

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supplied to Douris the materials for three paintings, in which appear the ingenuity of his mind and his very vivid sense of the picturesque. "The decoration of this cup causes us to penetrate in a way into the interior of a Greek camp, at the time when each one equips himself for departure for the combat (Fig. 114). In the hollow of the cup is the classic scene of the libation. The soldier invokes the gods before starting. A woman brings him wine that she pours in the patera of sacrifice. On the exterior is the camp, the signal has been given. In great haste, each man seizes his arms, his sword, spear or helmet. It is necessary to vary the uniformity of the subject. The painter has succeeded in this by introducing some figures of old men or of bearded men that are present at the departure and encourage the fighters. A [illegible] brings a shield and a sword. Nothing is more alive than the features and airs of the young men that arm themselves. One tries his sword and half draws it from the sheath. Another [illegible] on his head the fallen [illegible] over his hair, before he puts on his helmet. The comrade [illegible] a [illegible] on the left [illegible] the [illegible] of the tunic. Elsewhere the already helmeted hoplite completes the fitting of his greaves to his legs; another puts on his cuirass; a third suspends the sword at his side and passes the baldric over his shoulder. A fourth makes a gesture of comic despair in finding that he has forgotten to place a crest on his helmet. Finally the last raises [illegible] the [illegible]. These are pictures made from life, like the sketches of an artist, who has followed troops in maneuvers. The kind which we term "military painting" in our familiar term dates from the Greeks."

[illegible] Pottier, Douris, p. 75-77.

We have already seen Euphronios please himself by paintings of the same kind. He has twice shown the hoplite occupied in [illegible] but what he [illegible] of arming comprises only three persons, the hoplite and two [illegible]; it has [illegible] less [illegible] and variety than with Douris. As said in the style of the studio, it is much less [illegible]. Douris is [illegible] of Euphronios, [illegible] more realistic.

Perhaps there are in [illegible] a [illegible] in the contact with Douris. [illegible] a [illegible] of the [illegible] of the painter; [illegible]

supplied to Douris the materials for three paintings, in which appear the ingenuity of his mind and his very vivid sense of the picturesque. "The decoration of this cup causes us to penetrate in a way into the interior of a Greek camp, at the time when each one equips himself for maneuvres or for combat (Fig. 314). In the hollow of the bowl is the classic scene of the l libation. The soldier invokes the gods before starting. A woman brings him wine that she pours in the phiale of sacrifice. On the exterior is the camp, the alamr has been given. In great haste, each man seizes his arms, his sword, spear or helmet. It is necessary to vary the uniformity of the subject. The painter has succeeded in this by introducing some figures of old men or of bearded men that are present at the departure and encourage the ephebes. A woman brings a shield and a sword. Nothing is more alive than the features and acts of the young men that arm themselves. One tries his sword and half draws it from the sheath. Another places on his head the fillet which confines his hair, better to draw on his helmet. His comrade with a smart movement tucks up his left sleeve and the bottom of his tunic. Elsewhere the alreadn helmeted hoplite completes the f fitting of his greaves to his legs; another puts on his cuirass; a third suspends his sword at his side and passes the baldric over his shoulder. A fourth makes a gesture of comic despair in finding that he has forgotten to place a crest on his helmet; finally the last raises and knots his too long hair. These are sketches made from life, like the notebook of an artist, who has followed troops in maneuvres. The kind which we term "military painting"in its familiar form dates from the Greeks."[1]

Note 1.p.546. Pottier. Douris, p. 98-99.

We have already seen Euthymides please himself by paintings of the same kind. He has twice shown the hoplite occupied in buckling his cuirass (Figs. 260, 262); but with him the scene of arming comprises only three persons, the hoplite and two spectators; it has much less movement and variety than with Douris. As said in the style of the studio, it is much less amusing. Douris is in advance of Euthymides. He is freer and more realistic.

Because there are in places something a little angular in t the contour with Douris, it is divined that this cup must be a work of the youth of the painter; but Douris no less has made

proof there of much invention and spirit of observation. The painting is interesting. We see there a band of the soldiers of Themistocles and of miltiades ready to start for one of those battles, which saved Greek civilization."One feels there something like a gust of the breeze of Marathon." [1]

Note 1.p.547. Furtwängler. Text of Plate 53.

There has sometimes been expressed a regret for this epoch, that the direct allusions to the feats of valor in the Median wars are so rare on the monuments. If this be so, it is because Greek art lives and moves more freely in the ideal world, a c creation of this thought, than in the real world. It seems to almost ignore the latter. This is not because the artist is a dilettante, a stranger to the emotions of his people, to its sorrows and joys; but because he has demanded his first inspration from the myths born of the imaginations of distant ancestors, and which he has taken from the epoc poetry where these myths had collected the first types of form that he had attempted to sketch and define. To the habits which he had thus contracted from infancy, he remained faithful until the days of his old age. It is exceptional, that as in the frescos of the poecile at Athens, he is compelled to restrict himself to represent contemporaneous events. Usually he likes better to project them like a reflection into this legendary past and transpose thus the expression and feelings which these cause him to experience. He recalls these by the allegories whose material is furnished by the adventures of gods and heros. The victories obtained by Hercules and Theseus over the monsters and brigands, by the Lapithes over the ruder centaurs, by Agamemnon and Achilles over the Trojans, by Athenians of former times over the Amazons that had invaded Attica, thus begame the transparent symbol of the happy effort by which the Greeks could repulse the Persians and drive them back to Asia. With this method which disappoints one curiosity, we can only be thankful to Douris for having at last once aimed at what we call realism." A cup of the Louvre, unfortunately much injured and restored, s shows inside a hoplite striking with his sword an overthrown savage soldier, who holds a standard with a double pennon of square form. This typical accessory can leave no doubt of the real character of the painting. A flag would not have been

ian standards with the booty, and that we have here the ratio-

[illegible]

this painting (Douris, Fig. 20), this is because it does not
seem very clear to us. There is some difficulty in distinguis-

[illegible]

while in the part of the work of the painter that is devoted

[illegible]

res for the advent of a new type of paintings, to which certain

[illegible]

various exercises of the palestra. Like them, either by means
of a little column, by a vase for ablutions, or by representing

[illegible]

the master armed with a long rod, engaged in wrestling, running,
leaping, throwing the discus or the javelin (Fig. 315). That

[illegible]

ian himself from his predecessors by giving to the contour more

[illegible]

placed in the hands of a Trojan. It is very probable that the victors of Marathon had collected on the field of battle Persian standards with the booty, and that we have here the reproduction of a trophy of that kind." [1]

Note 1.p.548. Pottier. Douris, p. 101-102. Louvre, G, 117. If we do not reproduce here the drawing that Potties gives of this painting (Douris, Fig. 20), this is because it does not seem very clear to us. There is some difficulty in distinguishing there what is restoration from what remains of the original painting.

It is particularly as a document that this vase is of value, while in the part of the work of the painter that is devoted to familiar subjects, we find some of his best works. Douris appears to have had a marked predilection for that kind of subjects. Among the vases that left the workshop of Euphronios and of Brygos, those that represent mythical subjects are by far most numerous. With Douris the proportion is reversed. In the eighty paintings which decorate the vases signed by him, forty one represent familiar scenes.[1] With Hiero, Douris thus prepares for the advent of a new type of paintings, to which ceramic painters devoted themselves by preference about the end of the 5 th century; the toilette of the woman and the play of the child then became their favorite subjects.

Note 1.p.549. Pottier. Douris, p. 103.

In this order of ideas, Douris frequently limits himself to resume the themes, which his predecessors had derived from the various exercises of the palestra. Like them, either by means of a little column, by a vase for ablutions, or by representing on the ground one of those mattocks that served to remove the sand, he informs the spectator that the scene occurs in the gymnasium. He groups there the ephebes, who under the eyes of the master armed with a long rod, engaged in wrestling, running, leaping, throwing the discus or the javelin (Fig. 315). That from the time of the black figure was one of the commonplaces of ceramic painting. It scarcely offered to Douris the occasion for being an innovator and inventor; but he seeks to distinguish himself from his predecessors by giving to the contour more refinement and certainty. It is the same for those figures of adult men and youths that we have already seen placed in pairs

[illegible]
the cup of Douris. No composition. "This is like a panel with two persons, that is constantly traced with some variations [illegible]
[illegible]
full of taste and spirit." 1

[illegible]

Of the decoration of this cup, [illegible] only the image that [illegible]
[illegible]
(Fig. 316). It has a singular grace. Seated on a stool and [illegible]
[illegible]
mal placed on his knees, which the Athenians loved to tame, and that rambled in the house, like the cats in ours.

[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
lesson on the flute. On the walls of the hall are suspended
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]

[illegible]
idea of what was the Athenian education of youth, whose programmes have not been stated to us in systematic fashion by any Greek writer. It aids us to understand the place held in that
[illegible]
lyric songs, war songs, moral sentences, were more important
[illegible]
[illegible]
side by a roll of papyrus held on his knees by the master of
[illegible]

on the cup of Peithinos. Then are found again at the Louvre on the cup of Douris. No composition. "This is like a panel with two persons, that is constantly traced with some variations on the free portions of the vase; but each group in details is f full of taste and spirit." 1

Note 1.p.550. Pottier. Douris, p. 108.

Of the decoration of this cup, we retain only the image that decorates the interior of the bowl, the ephebe and the hare ((Fig. 316). It has a singular grace. Seated on a stool and leaning on a staff, the young man regards tenderly the little animal placed on his knees, which the Athenians loved to tame, a and that rambled in the house, like the cats in ours.

This systematic coldness of the groupings that we have mentioned in the painting which represents the exercises of the palestra, are found again in the decoration of a cup, which represents the interior of a school; but this no less remains one of the mos interesting works of Douris. The painter has left the beaten paths. Leaving aside the scenes of gymnastic exercises to frequently repeated, he takes us into the hall where the masters of music and the grammarians give their lessons. On one side of the exterior is the recitation of the lesson on the l lyre (Fig. 317), on the other is the writing lesson and the l lesson on the flute. On the walls of the hall are suspended cups, lyres and a basket in which the master doubtless keeps the papyrus, fixed on rollers where are written the texts that he causes his pupils to learn by heart. In the hollow of the bowl is the figure of a nude ephebe fastening his sandal, which shows us the youth released from his task and preparing to go out to play.

Better than the texts, the cup of Douris gives us a correct idea of what was at Athens the education of youth, whose programmes have not been stated to us in systematic fashion by any Greek writer. It aids us to understand the place held in that education by the teaching of music where the words, epic and lyric songs, war songs, moral sentences, were more important than the melody, which was merely an accompaniment. The literature properly so called is still represented here at one side by a roll of papyrus held on his knees by the master of declamation, from which he reads the beginning of an epic poem,

at the other side of a pile of writing [illegible] a young master, while a standing scholar presents himself to receive the order that he is to copy. During this time and seated on their stools, the preceptors of these youths await the end of the lesson to take them home.

With this painting may be compared that of the sports and the dance of the palestra, that we reproduced at the beginning of this study (Fig. [illegible]). Doubtless the persons of this [illegible] are [illegible] on account of their forms [illegible]; but the attitudes and skill expended are those which pleased Athenian guests in the unbridled gaiety at the end of a repast. The painter gives us instantaneous views of the [illegible], gymnasium and school, as would be said today, he introduces us in the same fashion into the festal hall at the time when among [illegible], their brains are heated by wine, they have the strangest fancies.

Note 1.p.352. A series of the same kind is separated on a hydria, that Furtwaengler attributes to Phintias (Furtwaengler [illegible], p. [illegible]).

No ancient artist has better initiated us into the intimacy of Athenian life, than Douris has done by the paintings of this sort, that would exactly appear to belong to the end of his career. Decidedly "what we call genre painting" is born. This is the last and perhaps the most truthful creation presented to us by the work of Douris. It permits us still to admire also the flexibility of a talent, that starts with religious and heroic subjects executed in the severe style of the [illegible] and [illegible], and attains the graceful and spirited compositions of the [illegible] with the [illegible] and of the interior of a school." This brilliant fertility will be found in compositions like the group which decorates the interior of a cup, where the painter [illegible] Eros who carries off and transports through the air a young man. This must be Ganymede which the [illegible] of the gods will conduct to Olympus, where he will become the cupbearer of the celestial banquets (Fig. [illegible]). With subjects traced by such a sure hand, with a painting like that of the joyous [illegible] of the [illegible], the ceramic painter might seem to have very nearly reached the end of a long apprenticeship. He had but more some to learn for him to apply the method of design, that would remain forever that of their art. He had

at the other side by a page of writing traced by a young master, while a standing scholar prepares himself to receive the model that he is to copy. During this time and seated on their stools, the preceptors of these youths await the end of the lesson to take them home.

With this painting may be compared that of the sports and the dance of the silenes, that we reproduced at the beginning of this study (Fig. 296). Doubtless the persons of this Bacchanal are factitious beings on account of their horse ears and tails; but the tricks and skill executed are those which pleased Athenian guests in the unbridled gayety at the end 6f a repast. The painter gives us instantaneous views of the camp, gymnasium and school, as would be said today. He introduces us in the s same fashion into the festal hall at the time when among men, their brains are heated by wine, they have the strangest fancies.[1]

Note 1.p.452. A series of the same kind is separated on a hydria, that Furtwängler attributes to Phintias (Griechische Vasenmalerei, p. 112).

No ancient artist has better initiated us into the intimacy of Athenian life, than Douris has done by the paintings of th this kind, that would mostly appear to belong to the end of his career. Henceforth "what we call genre painting is born. This is the last and perhaps the most fruitful creation presented to us by the work of Douris. It permits us still to admire also the flexibility of a talent, that starts with religious and heroic subjects executed in the severe style of the Eos and Memnon, and attains the graceful and spirited compositions of the ephebe with the hare and of the interior of a school."[2] This brilliant facility will be found in compositions like the group which decorates the interior of a cup, where the painter h has represented Eros who carries off and transports through t the air a young man. This must be Ganymede which the servant of the gods will conduct to Olympus, where he will become the cupbearer of the celestial banquets (Fig. 318). With sketches traced by such a sure hand, with a painting like that of the joyous thiase of the Silenes, the ceramic painter might seem to have very nearly reached the end of a long apprenticeshop. He had not much more to learn for him to apply the method of design, that should remain forever that of adult art. He had

nearly solved the problem of projecting the figure of the body on a plane, so that however modeled with its relief, it was s such as the mind of the spectator perceived it by the intermediary of the image formed on the retina. The brush of the decoators of clay had still some progress in this way to realize. This will be the work of an artist, Brygos, in which one will find scarcely a trace of the archaic style, with systematic alterations of the form imposed on the designer of the older ages, by the natural effect of the embarrassment into which he had been plunged by the difference of transcription, which he had undertaken with the naive boldness of inexperience.

11. Brygos.

Like Hiero, Brygos signed his vases as maker.[1] There are from his only cups, which gives reason to think that he made a specialty of that manufacture, and that he had gained a reputation in it . Yet according to all probability, his workshop must h have made and sold for the needs of his patrons vases of other types; but perhaps known particularly as a decorator of cups, he judged it well to place his signature only on the kind of pieces to which he owed his vogue. On the ten cups that represent him in the museums is found only the verb epoiesen;[2] but in a manner yet more marked than that of Hiero, all the vases issued from the kilns of Brygos bear the impression of the same taste,and the decoration has the same qualities of execution. This phenomenon has two different explanations. It is possible that Brygos himself decorated the vases that he shaped, and t that to prove his right to property, he was content with the most general formula; these suffice to make his mark known on the markets of the West. If on the contrary, it is preferred to attribute to Brygos only the role of chief of a workshop, one is compelled to believe that he always employed the same painter; but perhaps to prevent this painter from making a reputation at his expense, that would cause his competitors to dispute with him such a precious collaborator, Brygos compelled him to remain anonymous. Whatever hypothesis is adopted on this subject, the execution remains equal to itself from one cup to another, so that the historians commonly speak of the style of Brygos, just as those of Epictetos, Euphronios and Douris.[1] Such is the constancy of a manufacture that always

[illegible]
the chronology of his vases.

Note 1.p.554. On Brygos, see the Article of C. Robert in Pa- [illegible] ceding works, and the judgment of a fine connoisseur on the s style of the master. In spite of the title, but few things will be found to take in Ulrichs. Der Vasenmaler Brygos. 1875. This is only the publication of the cup of Wurzburg with a very good drawing. [illegible] Brevi osservazione sul ceramista attico Brigo, notevole arch-eologische. 1904; but it is a work almost entirely made from books and engravings. The author has seen but very few of the vases of which he speaks. No personal impressions.

[illegible] eight cups by Brygos in 1887. Last year was mentioned the acq-uisition of a cup by the Ashmolean museum, that would be the [illegible] 299). I do not know where the ninth is found.

Note 1.p.555. Pottier has stated to us (p. 416, note 3; p. [illegible] wages for Brygos, that was the true author of all the paint- [illegible] Onesimos, whose name if properly restored, is read on a vase made by Euphronios. (Catalogue, p. 1000-1005). The indication [illegible] but all that remains too conjectural for there to be really r reason to speak of the style of Onesimos and not the style of Brygos. Let us leave to him the honor and responsibility that he has assumed.

[illegible]

has the same character and the same merits, that even the most subtle critics have not even attempted to do for Brygos, what they have attempted for Euphronios and Douris, to establish t the ghronology of his vases.

Note 1.p.554. On Brygos, see the Article of C. Robert in Pauly-Wissowa. There will be found an accurate summaryof all preceding works, and the judgment of a fine connoisseur on the s style of the master. In spite of the title, but few things will be found to take in Ulrichs. Der Vasenmaler Brygos. 1875. This is only the publication of the cup of Wurzburg with a very good drawing. The Dissertation of P. Ducati is a conscientious work. Brevi osservazione sul ceramista attico Brigo, notovelle archeologgische. 1904; but it is a work almost entirely made from books and engravings. The author has seen but very few of the vases of which he speaks. No personal impressions.

Note 2.p.554. Klein,(Meistersignaturen, p. 175-184) mentions eight cups by Brygos in 1887. Last year was mentioned the acquisition of a cup by the Ashmolean museum, that would be the tenth known as bearing his signature. (Rev. arch. 1912[2], p. 299). I do not know where the ninth is found.

Note 1.p.555. Pottier has stated to us (p. 446, note 3; p. 454, note 1) that he believes he has divined the painter on wages for Brygos, that was the true author of all the paintings that Brygos has signed. He proposes to recognize there Onesimos, whose name if properly restored, is read on a vase made by Euphronios. (Catalogue, p. 1000-1005). The indications on which he relies to justify this hypothesis have some value; but all that remains too conjectural for there to be really r reason to speak of the style of Onesimos and not the style of Brygos. Let us leave to him the honor and responsibility that he has assumed.

It has been supposed from the appearance of the name borne by our artist, that he was a metic like Amasis, originally from Thrace, where the Greeks knew a people of the Bryges. This matters little. What we hold i an advantage to know is to what time date back his beginning in the arts of clay. There are reasons to believe that he already distinguished himself before the sack of the Acropolis in 480. In the layer of rubbish created by the conflagration was found a fragment of a painted v vase, which seemed to competent judges to present all the char-

characters of the style of Brygos.[3] In the remains of a marble vase found in the same hill were read the first letters of the name of a votive inscription:- B P Y ---- ? It appears hazardous to identify Brygos [illegible], after the example of the [illegible] with the names of other potters like [illegible] and Euphronios.[4]

Note 3.p.555. Hartwig, Meisterschalen, p. [illegible], note 1.

Note 4.p.555. C.I.Att. vol. I. Supp. no. [illegible].

If these are but slight indications, which do not permit anything to be affirmed with assurance on the subject of the initial date, this would appear certain, that Brygos did not belong to the generation of Epiktetos and of Euthymides, that he was probably younger, perhaps by twenty years. According to all appearances, he began to produce only after Leagros. In any case, his activity was prolonged later. All concurs in demonstrating this. We have seen what place the names of the kaloi hold in the decoration of vases signed by all the artists that we have surveyed up to the present. Already these names are [illegible] with Douris. Now no more of them are found with Brygos; there is not one of them on any vase signed by Brygos, no more than are met inscriptions of this kind on the works of [illegible], nor on the other vases dating from this second half of the 5 th century. The fashion of these amorous legends does not seem to have survived long the [illegible] war. It was born at Athens in the epoch of [illegible] and for the festivals and for pleasures, when the beauty, luxury and [illegible] of the [illegible] of the aristocracy formed the preoccupations of a [illegible]; but it corresponded less to the tastes and the prepossessions of the Athens of Themistocles and of Aristides, of Kimon and of Pericles, to the energetic democracy which aspired to the empire of Greece, and that devoted all its strength to distant expeditions and grand enterprises.

On the vases of Brygos, beyond the signature of the potter, were then no other inscriptions than those intended to name the persons placed in the scene; but these also furnish some

characters of the style of Brygos.[3] On the remains of a marble base found in the same fill were read the first letters of two lines of a votive inscription:- B P V ---A N E. It appears tempting to restory Brygos anetheke, after the example of the ded. ications existing with the names of other potters like Nearchos and Euphronios.[4]

Note 2.p.555. The first archaelogists who found on the vases this name of the potter had read Brytos. They knew poorly the paleography of Attic inscriptions of the 6 th century and the commencing 5 th. They took the gamma for a lambda.

Note 3.p.555. Hartwig. Meisterschalen, p. 1, Note 1.

Note 4.p.555. C.I.Att. Vol. 1. Supp. No. 373[185].

If these are but slight indications, which do not permit anything to be affirmed with assurance on the subject of the initial date, this would appear certain, that Brygos did not belong to the generation of Euphronios and of Euthymides, that he was sensibly younger, perhaps by twenty years. According to all appearance, he began to produce only after Douris. In any case, his activity was prolonged later. All concurs in demonstrating this. We have seen wha place the names of the kaloi hold in the decoration of vases signed by all the artists that we have surveyed up to the present. Already these names are sometimes wanting with Douris. Now no more of them are found with Brygos; there is not one of them on any cups signed by Brygos, no more than are met inscriptions of this kind on the hydria of Meidias, nor on the other vases dating from this second half of the 5 th century. The fashion of those amorous legends does not s seem to have survived long the second Median war. It was born at Athens in the Athens of Pisistrades and for set festivals and for pleasures, when the beauty, luxury and pranks of the young people of the aristocracy amused the conversations of t the idle; but it corresponded less to the tastes and the prepossessions of the Atnens of Themistocles and of Aristides, of Cimon and of Pericles, to that energetic democracy which aspired to the empire of Greece, and that devoted all its strength to distant expeditions and grand enterprises.

On the vases of Brygos, beyond the signature of the master, were then no other inscriptions than those intended to name the persons placed in the scene; but these also furnish some

[illegible] that was its value. Beside the examples three in-
stances, the only one in use on the [illegible] of Athens in the
[illegible] and the first quarter of the [illegible] centuries, there is seen
to appear with Brygos the new form of this letter, which in At-
tic texts will soon replace the earlier form. What in also the
[illegible] a [illegible]
[illegible] of [illegible], are certain peculiar-
ities of the execution, for example such as the rendering of
the eye in figures in profile. We have already seen this eye
that [illegible] and other painters [illegible] this [illegible] style, but
in some heads by Brygos, it has nearly its normal appearance.
Instead of retaining an awkward shape which is only [illegible]
in a front view, the [illegible] is that of an isosceles tria-
ngle (Fig. [illegible], No. [illegible]). When seen from the side, the eye doubt-
less does not present in nature that geometrical stiffness; its
ball and both eyelids form curved lines; but with that slight
inaccuracy it was indeed in perspective that the eye was [illegible]
[illegible] there for the first time, and Brygos by suppressing the
little vertical line that closes the eye in front, [illegible]
[illegible] at marking the eye almost correctly (Fig. [illegible], No.
[illegible]). With Brygos painting had then finally found the true sol-
ution of the problem that during so long a time it had been
unable to solve.

Finally, at the same time that the drawing of Brygos is ever
[illegible] and more free from all constraint than that of his
predecessors, his technique is more complex; it shows the desire
which the artist feels to give his painting an appearance that
may be richer and more colored than that of earlier works. Bry-
gos seems to model by [illegible] a certain surface where he de-
sires to indicate curvature, for example that of a muscle or
of a [illegible] which is [illegible] use of his [illegible]. By a skilful
use of diluted black, he obtains for the hair a tint tending
to [illegible]. For that of old men and for [illegible] he makes
free use of white; for other hair he gives a beautiful black,
represented as by a stippling of little projecting points. [illegible]
the clothing and [illegible], he makes use of [illegible] in [illegible]
[illegible]. Finally, he employs gold in places to accent
certain details of the [illegible] of [illegible] of the [illegible] of [illegible]-
[illegible] [illegible]. [illegible] may be the application of [illegible]-

information that has its value. Beside the sigmawith three branches, the only one in use on the marbles of Athens in the 6 th and the first quarter of the 5 th centuries, there is seen to appear with Brygos the new form of this letter, which in Attic texts will soon replace the earlier form. What in also the most decisive fashion invites us to see in Brygos a successor rather than a contemporary of Euphronios, are certain peculiarities of his execution, for example such as the rendering of the eye in figures in profile. We have already seen this eye that Douris and other painters open near this inner angle; but in some heads by Brygos, it has nearly its normal appearance. Instead of retaining an awkward shape which is only presented in a front view, the brush gives it that of an isosceles triangle (Fig. 201, No. 23). When seen from the side,the eye doubtless does not present in nature that geometrical stiffness; its ball and both eyelids form curved lines; but with that slight inaccuracy it was indeed in perspective that the eye was presented there for the first time, and Brygos by suppressing the little vertical line that closes the eye in front, even sometimes arrived at showing the eye almost correctly.(Fig. 201, No. 24). With Brygos painting had then finally found the true solution of the problem that during so long a time it had been unable to solve.

Finally, at the same time that the drawing of Brygos is even bolder and more free from all restraint than than that of his predecessors, his technics is more complex; it shows the desire which the artist feels to give his painting an appearance that may be richer and more colored than that of earlier works. Brygos seeks to model by hatchings a certain surface where he desires to indicate curvature, for example that of a shield or of a rick on which is seated one of his persons. By a skilful use of diluted black, he obtains for the hair a tint tending to blond. For that of old men and for their beards he makes f free use of white; for other hair he gives a beautiful black, representing it by a stippling of little projecting points. F For clothing and accessories, he knows how on occasion to use red retouches. Finally, he employs gold in places to accent certain details of the armor of men or of the toilette of women.[1] (Plates XII, XIII). However may be the application of gil-

gilding to the clay, one cannot mistake a firs indication of a change in taste. The successors of Brygos will far more largely use this mode of ornamentation to decorate those little elegant and smart vases, that will become the fashion about the end of the 5 th century. It will suffice to sum up in one word all these observations:- if brygos has carried farther than a any of his contemporaries science and boldness of drawing, at the same time he is more of a painter than were Euphronios, H Hiero or Douris. Better than any of the Attic masters, he had a suspicion of the role that color might be called to play with advantage in the decoration of pottery. Thus he returned to f follow examples that had not been thought profitable by the decorators of clay at Athens. He resumed in this mannes the t tradition of the ceramists of Ionia, in the slightly different conditions.[2]

Note 1.p.557. On bosses in form of flat nail heads that are perceived on several points of our two plates XII and XIII, t there is found the trace of gold. The gold has disappeared, b but one distinguishes very well the mordant on which the gold was applied. This mordant has retained a yellowish brown tone, that indicates the ancient presence of the gilding. On the role of gilding on the cups of Brygos, see Pottier. Douris, p.59.

Note 2.p.557. Histoire de l'Art. Vol. IX, p. 562-568.

It seems that Brygos, as many master potters had done before him, did not take the trouble to sign all vases that left his workshop. There are attributed to him with some probabeletw s some forty cups; which strongly resemble the signed cups in the character of the scenes represented as by the execution.[1] In any case according to these, it may be affirmed that paid a very particular attention to the choice of the subjects to be represented on his vases. If he decided on a common theme, he sought to renew it by ingerious and novel variations; but he appears to have taken pleasure in frequently borrowing the material of his decoration from myths less known than those of the current repertorw.

Note 1.p.558. Hartwig. Meisterschalen. Chap. XIII. Furtwängler. Griechische Vasenmalerei. Pls. 49, 64, 83.

For example, here is a cup of the Louvre on which the decoration of the exterior is divided into two paintings. On one s

[illegible]
[illegible]
[illegible]
painter represented Paris returning to Troy after the abducting
[illegible]
that Aphrodite herself pushes into her arms. Priam makes a gesture of hesitation or of reproach. Behind and at the rear, Cas-
[illegible]
family, while one of her sisters, perhaps Polyxena, signs from her distaff as if careless and ignorant. This last hypothesis appears most attractive, for it gives to the composition a dramatic character, that suits well all works sent from that workshop." 3

Note 2.p.558. C. Robert. Bild und Lied. p. 90 et seq.

[illegible]

In the interior of the bowl are Apollo and Artemis facing a
[illegible]
... and in her customary aspect, the type of Apollo is novel
[illegible]
great sceptre. He has the traits and costume of one of those
[illegible]
crated by the inscriptions of Attic vases. This is not the sole
[illegible]
rienced by the artist to rejuvenate the traditional themes by the mode of presentation.

In the painting of the judgment of Paris, the latter is no longer the hairy shepherd of the vases with black figures. Paris with his sceptre and lyre is indeed the son of the king. Such as we have already seen him on a cup of Hiero (Fig. 277).
[illegible]
[illegible]
has his lips separated and his head is thrown back; he sings
[illegible]
ment (Fig. 321). Because of the deplorable state of this exte-
[illegible]
to the two goddesses that follow here.

[illegible]
that the connection is more loose between its different parts,

side is the judgment of Paris; but the other painting offers a very unusual appearance, for which has been presented several different explanations. This is the one which we prefer.[2] The painter represented Paris returning to Troy after the abduction of Helen (Fig. 319). "Hecuba tenderly receives the culpable son that Aphrodite herself pushes into her arms. Priam makes a gesture of hesitation or of reproach. Behind and at the rear, Cassandra seems to foresee the misfortunes that will fall upon the family, while one of her sisters, perhaps Polyxena, spins from her distaff as if careless and ignorant. This last hypothesis appears most attractive, for it gives to the composition a dramatic character, that suits well all works sent from that Workshop." [3]

Note 2.p.558. C. Robert. Bild und Lied. p. 90 et seq.

Note 3.p.558. Pottier. Catalogue, p. 987-988. There can be found the indication of the other explanations proposed.

In the interior of the bowl are Apollo and Artemis facing e each other (Fig. 320). If Artemis shows herself there with her hind and in her customary aspect, the type of Apollo is novel and original. The god is clothed with elegance and leans on a great sceptre. He has the traits and costume of one of those ephebes of high society in Athens, qualified by Kalos and celebrated by the inscriptions of Attic vases. This is not the sole manifestation in the paintings of this cup, of the desire experienced by the artist to rejuvenate the traditional themes by the mode of presentation.

In the painting of the judgment of Paris, the latter is no longer the hairy shepherd of the vases with black figures. Paris with his sceptre and lyre is indeed the son of the king. Such as we have already seen him on a cup of Hiero (Fig. 277). Brygos has clothed and ornamented the Trojan shepherd; but he has put more expression into the attitude and face. Here Paris has his lips separated and his head is thrown back; he sings in a sort of ecstasy, is accompanying himself with his instrument (Fig. 321). Because of the deplorable state of this exterior, we do not seize well the attitudes given by the painter to the two goddesses that follow Hera.

In considering the whole of this decoration, it is recognized that the connection is more loose between its different parts,

than in many works of Douris; but still one cannot deny the e existence of this connection. The subjects of the two paintings on the outside are taken from the myth of Paris. As for Apollo and Artemis, they appear as the protecting deities of the Trojans in the interior of the cup.

The prepossessions and tendencies that we have indicated here, we shall find still more marked in the decoration of a cup of the British Museum. No uncertainty there. Each person has his name in the field; but nowhere in all that we have in Greek literature is there found the least notice of the myth represented here. It concerns an insolent enterprise of the Silenes, who did not fear to attac Hera the spouse and Iris the messenger of Zeus. At one side, full of wine and luxury, they throw themselves on Hera. There are four intent on the pursuit; but between them and the goddess that flees terrified, Hermes, called by her cries can come to interpose himself. His imperious gesture commands the Silenes to stop, and behind Hera is seen Hercules hastening to the rescue , armed with his bow and club. (Fig. 322). At the other side is Iris, who struggles between two assailants, each of which has seized her by an arm. A third Silene runs to the scene of the struggle with great strides. To defend herself against the violence that threatens her, Iris cannot count on the intervention of the gods like Hera. Standing near his altar with sceptre and cantharus in hand, Dionysos is present in the scene; but he seems amused rather than anxious. Indulgent to the freaks of his joyous companions, he does not even lift a finger to restrain their gross passions. Iris has wings; these can place her beyond reach (Fig. 323).

If the poets and mythologists tell us nothing of dangers that Hera and Iris thus ran, one can scarcely admit that all this was the invention of the painter. He must have taken the idea of this episode from some literary work, that familiarized minds in Athens with the rough statement of this strange adventure. It must have been imagined by one of the rivals of Phrynichos and Eschylus. We have indicated in the work of Douris attitudes and procedures in composition, that seem to us to have been suggested to the artist by contemporaneous tragedy. Here also we shall recognize this same influence suggestive of the theatre. But it is not tragedy that inspires Brygos, it is

the satirical drama, the naive lewdness and burlesque fantasy, which characterized it. In one of the rustic dramas, which at the Dionysiac feast [illegible] the tragedies due to the tragic trilogy, some one of the [illegible] in scene and given to the spectators the spectacle of the august goddess pursued across the orchestra by the loose troops of lascivious satyrs, sileni as they were called. Leaving the play, the painter would divert himself by reproducing in the decoration of one of the cups awaiting him, the latest fashion of groups and [illegible] effect was suggested to his memory.[1]

Note 1.p.582. This is the opinion of G. Robert in the article on Brygos of Pauly-Wissowa.

The artist has extraordinarily rendered this effect. The theme of both paintings is identical, and still one of them is not the repetition of the other. In one is an amusing contrast between the group of the satyrs and that of the Sileni. On one side is an air of offended dignity, gestures of [illegible] and of menace, on the other side is the [illegible] of one taken in fault, but although entirely influenced by desire, yet not in spite of this before the protection that Hermes intimates to them. The painter has varied the expression of this embarrassment: [illegible] at the head of the band is carried [illegible] and has not yet stopped, but the others say that he mutters [illegible] and excuses. The two following him have stopped; they draw back. A fourth has received a stronger impression from the appearance of Hercules. In his terror, [illegible] even under the aspect of a [illegible], he throws himself on the ground and runs away on four paws.

In the entire party one iis present at the pursuit and the struggle. The serene indifference of Dionysos, an impassible witness of the [illegible] contrasts with the [illegible] they believe themselves already masters. The god is not even irritated [illegible] on the altar, taking there a point of support to hold Iris.

The merit of the execution of these two paintings corresponds to the talent with which they are composed. The [illegible] figures of each one of Iris alone, [illegible] in its entire-

the satirical drama, the naive immodesty and burlesque fantasy, which characterize it. In one of the comic dramas, which at the Dionysies came to rest minds from the emotions due to the tragic trilogy, some one of the poest then in vogue had given to the Athenians the spectacle of the august goddesses pursued a across the orchestra by the loose chorus of lascivious satyrs, hegoats as they were called. Leaving the play, the painter would divert himself by reproducing in the decoration of one of the cups awaiting him, the latest fashion of groups and movements whose picturesque effect was engraved in his memory.[1]

Note 1.p.562. This is the opinion of C. Robert in the Article on Brygos of Pauly-Wissowa.

The artist has marvellously rendered this effect. The theme of both paintings is identical, and still one of them is not the repetition of the other. In one is an amusing contrast between the group of the deities anf that of the Silenes. On one side is an air of offended dignity, gestures of reproach and of menace. At the other side is the embarrassment of men taken in fault, and although entirely influenced by desire, yet bow in spite of this before the protection that Hermes intimates to them. The painter has varied the expression of this embarrassment. The Silenus marching at the head of the band is carried onward by his dash and has not yet stopped; but one would say that he mutters explanations and excuses. The two following him have stopped; they draw back. A fourth has received a stronger impression from the appearance of Hercules. In his terror, returning to that animalism of which something remains in the Silenus even under the aspect of a man, he throws himself on the ground and runs away on four paws.

In the entire party one iis present at the pursuit and the struggle. The serene indifference of Dionysos, an impassible witness of the exploits of his band, contrasts with the violence of this dash that casts these madmen on the prey, of which they believe themselves already masters. The god is not even irritated by seeing one of them bound on his own altar, taking there a point of support to hold Iris.

The merit of the execution of these two paintings corresponds to the talent with which they are composed. The two figures of Hera and of Iris alone, where the torso is displayed in its entire

width, while the heads and legs are shown in profile, attest the persistent empore of the old conventions; but the deformation that results from them is lessened here by the amplitude of the drapery, that envelops the bodies of the two goddesses, and as much can be said of the Dionysos, also draped from head to foot. On the other hand, in the images of the Silenes is no longer anything conventional. There is in the rendering of the nude form a boldness sure of itself, which we found nowhere in the same degree. Whether they are seen in front or behind, in front, profile or three-quarter view, the entire body is presented to the eye of a spectator as he would perceive it, if prsent at the scene. This result is obtained for two of these images at the cost of audacious and knowing foreshortening; see the Silenus that ramps on the ground, and he that springs on the altar! The excess and unexpectedness of these poses give to this entire painting something of an air of joyous animation and passionate life.

This is particularly what forms the value of this cup, We s shall not also the originality of the costume worn by Hercules, tights striped with black and descending to his ankles. Over these are cast a short tunic and the lion's skin. On his thigh hangs the quiver, which with this sort of tricot characterized the Scythian warrior. It must be to excite curiosity that the painterhas thus disguised the Greek Hercules as a sawage warrior. This example has not been much followed. Scarcely can be cited two or three vases on which the hero shows himself so equipped.[1] There will also be noted on the clothing of at least one of the persons, on that of Hermes, those black spots which Brygos loved to scatter over his fabrics. There is a peculiarity in execution which aids in recognizing the products of this workshop, when they are not signed. These dots are sometimes replaced by very small circles, and are found more numerous a and more strongly marked on the tunic and the himation in which are draped the hero Chrysippos and his female adorer Zeuxo, t that the painter has grouped inside his cup, one receiving and the other offering the homage of the libation (Fig. 324).[2]

Note 1.p.564. Furtwängler. Text, p. 240; Pl. 47.

Note 2.p.564. The same. p. 239.

This is the second monument known of one of the local cults of Attica, and th

of Attica, of that rendered to a hero Chrysippos, whose name has not been preserved by literary tradition. Another mention of him was made by a votive stele recently published, on which Chrysippos appears with the traits of a cavalier.[1] Here he is seated with helmet on head, a cuirass on his chest, spear in hand, but the image is common.

Note 1.p.565. Furtwängler. Sammlung Sabouroff. Intriduction to the sculpture, p. 37. Note 4.

An entirrly different character is presented by the group t that decorates the interior of another cup of Brygos on which is represented a komos. There is seen a guest who has allowed himself to do too much honor at a well served table. His stomach revolts and while he vomits, leaning with his right hand on his tall staff, one of the courtesans that has taken part in the banquet supports his head (Fig. 325).

The painting is curious for its frankly realistic character. There will also be admired the certainty of the execution. The two heads have a very frank expression. In that of the young man leaning forward is felt fatigue and suffering. That of the courtesan and also her gesture betrays an anxious and affectionate solicitude. The feet and hands are in most elegant drawing and the same qualities are found in the drapery, in the rendering of the thick fabric of the great mantle in which the ephebe is enveloped, and in the fineness of the Ionian tunic, which from neck to feet fits the slender and supple body of the young woman.

The same merits are in the representation of the komos (Figs. 326, 327). The same variety and vivacity of movements as in the paintings that place Hera and Iris in a struggle with the Silenes. The figures are crowded against each other in a narrow space and partly conceal each other without confusion anywhere. Mouths are open. One hears resound the joyous calls, the songs which arise to accompany the playing of the instruments, the lyre and the flute. Like the ephebe of the interior, two persons of this joyous group have drunk too much; while allowing themselves to be carried away by the dash of the farandole, t their stomachs are relieved without anyone paying attention to that incident. In the best society of Athens, custom permitted taking certain liberties, which with us among persons well br-

brought [illegible] could not fail to appear in [illegible] cases.[1]

[illegible] In the interior of an analogous cup, whose ex-
terior also represents a komos, there is a nude ephebe that s
supports the head of a man of adult age lying on a couch. The [illegible] Pl.
XXV, No. 76.

[illegible] to a vase that may be regarded as the mas-
terpiece of Brygos, to the cup of the Louvre, which represents various episodes of the Iliupersis, or "the destruction of Troy." It is one of the most precious treasures possessed by the Gallery. The painting on the [illegible] has but a secondary interest. (Fig. 326). In a place that the shield and sword suspended on the wall define as the tent or house of the warrior, is represents an old man with white hair and beard, armed with a sceptre and seated on a seat covered by a cushion. This person holds in the right hand a phiale, into which a young girl holding an oenochoe is going to pour wine. Over her is the legend, Briseis, i.e., Briseis. The painter has given no name to the old man, it has been desired to see in him either Phoenix or Peleus, [illegible] concerning the exploits of the hero. This was perhaps to take useless trouble. We would have here only a variation of a motive, that was at that time very much in favor with makers of cups. If the painter has inscribed the name of Briseis near the woman, this is because that name returned to memory, when in the field of these paintings, whose theme he had borrowed from the cycle of the war of Troy, he scattered legends intended to complete the decoration of the cup.

The exterior extends without interruption the series of tragic incidents, according to the tales of the poets, in which [illegible] of that last night.[1] A palmette under the handle marks the starting point and the end of the composition. This develops from right to left. It opens with a group formed of four persons. A young man (Astyanax) flees terrified. Before and covering him with her body is his mother (Andromache), [illegible] to reach. Opposite her is a Greek warrior ([illegible]) with a shield on the left arm, sword in the right hand. To throw himself o-

brought up would not fail to appear in doubtful taste.[1]

Note 1.p.567. In the interior of an anyonymous cup, whose exterior also represents a komos, there is a nude ephebe that a supports the head of a man of adult age lying on a couch. The arm of the invalid hangs inert. Catalogue Van Branteghem, Pl. XXV, No. 76.

We hasten to come to a vase that may be regarded as the masterpiece of Brygos, to the cup of the Louvre, which represents various episodes of the Ilioupersis, or "the destruction of Troy." It is one of the most precious monuments possessed by our gallery. The painting in the bowl has but a secondary interest. (Fig. 328). In a place that the shield and sworf suspended on the wall define as the tent or house of the warrior, it represents an old man with white hair and beard, armed with a sceptre and seated on a seat covered by a cushion. This person holds in the right hand a phiale, into which a young girl holding an oenochoe is going to pour wine. Near her is the legend, Briseas, i.e., Briseis. The painter has given no name to the old man. It has been desired to see in him either Phenix or Peleus, with whom the captive formerly loved by Achilles conversed concerning the exploits of the hero. This was perhaps to take useless trouble. We would have here only a variation of a motive, that was at that time very much in favor, with makers of cups. If the painter has inscribed the name of Briseis near the woman, this is because that name returned to memory, when in the field of these paintings, whose theme he had borrowed from the events of the war of Troy, he scattered legends intended to complete the decoration of the cup.

On the exterior extends without interruption the series of tragic incidents, according to the tales of the poets, in which are summarized the disaster of that las night.[1] A palmatium under the handle marks the starting point and the end of the composition. This develops from right to left. It opens with a group formed of four persons. A young man (Astyanax) flees terrified. Before and covering him with her body is his mother (Andromache); the d was forgotten. She brandishes in both hands a pestle for crushing wheat, the first weapon that she found in reach. Opposite her is a Greek warrior (Orsimes) with shield on the left arm, sword in the right hand. To throw himself on

Andromache, he strides over the body of a wounded Trojan; of whose name remains only some letters. Behind Orsimos is a woman with disheveled hair and disordered clothing. No name. It is perhaps Cassandra. Then comes a Greek (Hyperos), who prepares to finish an anonymous Trojan already cast on the ground. (Fig. 329, Pl. XII).

Note 1.p.568. That all the beauty of this cup may be appreciated, which is one of the masterpieces of the Attic ceramics of the severe style, we represent it here by two cuts inserted in the text (Figs. 329, 330), and by two plates without text. (Pls. XII, XIII). The two cuts in black give the entire composition and cause one to seize its wise arrangement; these were necessary, since in the plates in color for no detail to disappear, we must give the figures dimensions, that did not permit them all to enter the field of the plate. What was important there was to reproduce accurately the appearance of the vase, to give a correct idea of the methods of designand of the discreet polychromy of the painting.

The drama continues on the other side. Neoptolemus has seized by the feet the nude corpse of a young boy (Astyanax), and brandishes it like a club to strike the aged Priam, who is seated on the altar of Zeus near a great tripod, extends his arms and seems to supplicate the son of Achilles (Figs. 330, Pl. XIII). At the end of the field Polyxena goes to the left, led by Akamas and turns around to view this scene of horror.

In these two paintings, while the Greeks wear complete armor, helmet and shield, cuirass and greaves, even the Trojans who attempt to fight without hope, have nude heads and legs. The painter thus desired to recall that thew were surprised in slumber. Their sole clothing is the mantle which they have thrown in haste over their shoulders. Men have much discussed a and sometimes criticized the paintings of this celebrated cup. Thus because they are surprised to see brought together in the same group two incidents that could not be regarded as simultaneous. On one side is Astyanax alive, ou the other he has already succumbed. There is no reason to be embarrassed for so l little. While it retains some artlessness ayd does not stop f for such apparent contradictions, it does not even subject the objections that may be raised. What it proposes is to choose

in the parts of some great historical event or in the life of the person taken for the hero, the episodes best suited to strike the imagination. With the Italian or Flemish painters of the Renaissance is found more than one example of this juxtaposition in the same fresco, of miracles that could only be performed successively by the saint, whose memory is to be celebrated. Brygos has done the same. The painters preceding him, painters of history and ceramic painters had emulously sought in this agony of the Trojan people themes, which while suited for the brush in drawing beautiful movements, touched the hearts by reviving the emotions, that the epic poetry had caused them, that first education of Greek youth. Of all these themes, without asking to what instant of the fatal night might have corresponded each, Brygos has retained those which appeared to him both most moving and richest in picturesque details. All these figures and motives, in spite of their diversity, concurred in producing the same impression, that of the ferocity of heroic customs, such as they had been depicted by Homer and by t the cyclic poets after him.

Still one group forms an exception. It is the one that closes the series, that of Polyxena and Akamas. In comparison with the others, this group has a tranquil and reposeful appearance. A Akamas walks with great strides, head bent down as if he hastened to leave the place where so many acts of savagery were p perpetrated. It is not seen that he has laid his hand on the arm or shoulder of Polyxena. While casting a last look at the city and the relatives that she will never see again, she docilely follows the victor, rather as a friend that will be grateful for having taken her from death, than like a captive that yields to violence. Men have spoken of an effect sought by Brygos, that he desired to alleviate by this contrast the feeling of horror produced in the mind by all these sights of death a and blood. Perhaps he had that intention; but what especially suggested to him the method that he has taken was the desire to flatter the national vanity of those Athenians for whom he worked. According to a tradition dear to them, Akamas son of Theseus fought before Troy.[1] Having returned from the war, he reigned over Athens. He was the eponymous hero od the Acamantide tribe, to which belonged the deme of Ceramicos. The potters

[illegible]

manes of Achilles.

[illegible]

ros grouped around Hercules on the celebrated hydria of Meidias, [illegible] Agrigente, he occurs in the first rank of the Athenian warri- [illegible]

[illegible] their imaginations, which from youth [illegible] by the sch- ool, and later by the recitations of epic poetry, that certain- ly accompanied certain festivals, and by the [illegible] trial art suggestions and models. This was like a reserve, [illegible] without feeling himself bound by a precise text, took at pleas- ure his fancy themes, which he adapted to dimensions and form of his vase, as well as to the taste of the patrons that he h had in view.

It remains to do justice to the talent displayed by the pain- ter in these paintings and to define his style. This style is [illegible]

thus loved to make him appear on their vases, as the patron of their industry;[2] in the present case, Brygos knew how to please the Athenians by showing him here mingled with the victors over Ilium, but distinguished from those savage warriors by the mildness with which he exercised the rights given him by the victory. For that purpose, the artist did not fear to depart from the version of the myth, more generally accredited, which gave Polyxena to Neoptolemus, so that he might sacrifice her to the manes of Achilles.

Note 1.p.572. Proclus. Cycli excerpta, p. 584 (Edit. Didot).

Note 2.p.572. Thus Akamas has his marked place among the heros grouped around Hercules on the celebrated hydria of Meidias, and that on the beautiful vase of the same epoch that came from Agrigente, he appears in the first rank of the Athenian warriors that fight against the Amazons (Griechische Vasenmalerei,PL.9,58

In the legends on the field is another proof of the liberties taken by the decorators of clay with the myths that they employ. Near the names taken from epic poetry, such as Neoptolemus and Astyanax, Polyxena and Andromache, there are others such as Orsimos and Hyperos, which ase pure invention, perhaps those of comrades in the workshop. In studying the Greek vases, men have too frequently forgotten that the ceramic painters did not understand their task as do the artists, who illustrate a modern book by their compositions. All these myths were familiar to their imagination, which from youth was impregnated by the school, and later by the recitations of epic poetry, that certainly accompanied certain festivals, and by the dramatic representations. It found again their principal episodes, those lending themselves best to translation into form, in the works of sculpture and of monumental painting, which furnished to industrial art suggestions and models. This was like a reserve, and an inexhaustible treasure in which the collaborator of the potter, without feeling himself bound by a precise text, took at pleasure his fancy themes, which he adapted to dimensions and form of his vase, as well as to the taste of the patrons that he h had in view.

It remains to do justice to the talent displayed by the painter in these paintings and to define his style. This style is that which we have already learned to admire by other cups signed

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cup of the Louvre. There on each side of ane exterior, the ar-
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called Cassandra. One must hear the cry of terror that issues
from her great open mouth. The two persons, a Greek and a Tro-
jan, who then come standing next each other are not merely fig-
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The corpse of the child will fall like a club on the bald brow
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the sanctity did not arrest the homicidal rage of Neoptolemus.
This reached its paroxysm in him, the intoxication of murder.
Further those two, Priam and Neoptolemus did not suffice to
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on the other side; but very skilfully by means of the altar and
the high tripod near it, Brygos filled the void and established
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skill and to complete the decoration of this side, he added
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whose appearance contrasts with that of the rest of the paintin

with the same name; but nowhere have we found a composition as wise and an execution as masterly, as in the decoration of the cup of the Louvre. There on each side of the exterior, the artist has divided the field between a principal group, that occupies about two thirds of the space at disposal, and a secondary group that occupies the rest. At one side the true subject of the painting is the despairing struggle that Andromache with her chance weapon attempts to sustain and save her son, against the Greek warrior whom she tries to prevent from passing. The wounded Trojan that falls on the ground between Orsimos and Andromache gives a foresight of the approaching result of an unequal duel. This end is divined by the gesture of affright made with both arms behind Orsimos by the young woman, that we have called Cassandra. One must hear the cry of terror that issues from her great open mouth. The two persons, a Greek and a Trojan, who then come standing next each other are not merely figures for filling. They confirm the impression left by the group which they limit. One feels what a slight chance this Trojan with neither helmet nor shield has of escaping the blows of t the fully armed warrior, who threatens him with his spear.

The painting on the other side, where is continued the course of this sad story is perhaps even more pathetic. There is not only the death of the vanquished imminent and anticipated, Astyanax could not be torn from this death by the heroic devotion of his mother. His poor body, despoiled of all clothing, in the hands of the victor is no more than an instrument of massacre. The corpse of the child will fall like a clup on the bald brow of his grandfather, who is a powerless witness of the disaster, and took refuge near the altar of Zeus. The majesty of age and the sanctity did not arrest the homicidal rage of Neoptolemus. This reached its paroxysm in him, the intoxication of murder. Further those two, Priam and Neoptolemus did not suffice to make a pendant to the five persons grouped in the similar scene on the other side; but very skilfully by means of the altar and the high tripod near it, Brygos filled the void and established equilibrium between the two paintings. Finally, with the same skill and to complete the decoration of this side, he added there as a sort of epilogue this group of Polyxena and Akamas, whose appearance contrasts with that of the rest of the painting,

and where a role is assigned to the son of Theseus which pleases the patriotic pride of the Athenians.

This so ingenious and well arranged composition, the brush of the artist has expressed with rare good fortune. The line here has a mervellous certainty, firm without dryness, as fine in rendering the plaits of a tunic, as broad and thick in that of the masses of a woolen mantle. The proportions and contour of the figures have a perfect accuracy. The internal modeling of the bodies and of their members is discreetly indicated, b but with much precision, by touches of diluted color. Without being detailed with emphasis, the extremeties, feet and hands, are treated with much care; but what is especially striking is, that what there is in all the drawing in expressive boldness and passionate movement. I do not believe that in this kind, anything could be placed above the figure of Andromache, and that body thrown forward by the flexure of the right leg, while the bust is raised, the chest and head being thrown back to give more force to the arm, that will strike the shield of the enemy with the heavy metal instrument. Beneath the drapery which follows all the vibrations of the form that it covers, there is divined the contraction of the muscles stressed for the effort. The same dash, the same elasticity of the flesh, are again found in the entire person of this Orsimos who throws himself on Andromache, and in the gestures of Cassandra, Neoptolemus and Priam. If there be finally a bit where fails the mastery of Brygos and his knowledge of the nude, this is indeed the body of Astyanax, the slender body of a child with pointed elbows and knees, that is held up by the feet and seems to stretch by his own weight, by its arms falling inert, both sides of this head which makes its closed eyes so pitiful, its lips still opened by the last sigh, its long hanging hair that trails in the dust.

Brygos thus appears to us, at the end of the field which we proposed to pass over, as the artist of genius whose works by their happy success come to crown an entir series of patient and conscientious efforts. Under the Pisistratides appear to have been made at Athens for the decoration of vases of clay the first attempts in the painting of red figures on a black ground. At its beginning the new style seems to be only a

transposition and prolongation of that which it succeeded, of the style of the black figure; but soon under the influence of the models offered to it in Attica itself and in all Greece by monumental painting and statuary, it unbends and becomes flexible. Become more and more sensitive to the beauties of the l living form, it learns to render them and to increase the effect by that of the drapery. He learns to place his figures in perspective by the use of foreshortening. Commenced by Epictetos, this evolution is followed by the initiative of painters like Euthymides, Phintias, Oltos, Macron, Peithinos, Smicros, Douris,and especially Euphronios, that one of these docorators who is most inventive and has the highest ambitions. It was c completed with Brygos on the morrow of the second Median war. Was Brygos better than Euphronios? We cannot say. In any case, he does not seem to have suffered the direct influence of Euphronious. He does not give to the virile nude the same grandeur and the same strength. It is by other means that he aims at e expression. He does not apply himself like Euphronios to seek it in the displacement of the eyeball, he places it in the lips, which are nearly always open, in the disorder of the hair, in the movement of the arms and in the entire body. His figures are partêcularly of value by the role that they play in the c composition. It would be said that Brygos was not much interested in the isolated figure; also the interiors of his cups have less importance than those of the cups of several other masters. It is particularly in the decoration of the exteriors that the painter displayu his qualities.

The advantage that Brygos has ove Euphronios is, that he e entered later on his career, and that he victoriously freed h himself from the yoke of archaic conventions. Scarcely do there remain in him some weak vestiges. Thus freed from all restraint, he can at his pleasure diversify the attitudes of his persons, to give them or develop with more caprice and boldness the vigor of a healthy and supple body. Yet it is not without surprise that there is found in the decoration of the cups signed by him that have come to us, that one finds no representation of the exercises op the palestra. Perhaps that is only a natural effect of the chances of the excavations. Time would have spared none of the cups on which he treated these themes

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sion to develop his principal qualities. In whatever manner c
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tings a display of force, a dash and a fire that is not found
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Note 1.p.574. Brygos appears to have taken pleasure in obscene images, of which a foretaste is given by the cup of the S
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as one of the best works of the master, but which no one has dared to publish yet, because of the character of the groups
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12. Potters and Painters of the Second Order.

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we have reached the time when this painting will evolve, under
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escos of Polygnotos, of Panaenos and of Micon, then on the oth-
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the great entireties of sculpture that project the image of a
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the fame of the Workshop with which they were connected.

It was no longer thus in the Athens of Pisistratus and of h
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conditions, whose flight will soon be favored by the ruin of

of the gymnasium, that as well as those of combats, give occasion to develop his principal qualities. In whatever manner c could be explained this omission, we shall admire in his paintings a display of forle, a dash and a fire that is not found in the same degree in any of his predecessors. Brygos is particularly the painter of movement.[1]

Note 1.p.576. Brygos appears to have taken pleasure in obscene images, of which a foretaste is given by the cup of the S Silenes attacking Hera and Iris.(Figs. 322, 323). There is by him in the museum of Florence a cup, that connoisseurs indicate as one of the best works of the master, but which no one has dared to publish yet, because of the character of the groups represented thereon. (Hartwig. Meisterschalen, p. 344).

12. Potters and Painters of the Second Order.

With Douris and Brygos, in this history of painting on clay, we have reached the time when this painting will evolve, under the influence of the models offered on the one hand by the frescos of Polygnotos, of Panaenos and of Micon, then on the other hand by the statues and reliefs of Polycletes and of Phidias, the great entireties of sculpture that project the image of a thrilling and passionate life on all surfaces of the edifices by which are decorated the Athens of Pericles. To follow in i its development this art of the decoration of clay, it has been necessary for us to choose between the thousands of monuments that fill the glass cases of the museums. What har aided us in making this selection is a custom introduced in the 6 th century in the workshops of the Ceramicos of Athens. Until then at long intervals some island, Corinthian or Beotian potters thought to inscribe their names on the vases which then had decorated. Their example had not been followed. Everywhere to indicate their products to the local or foreign patrons, the potters had counted only on the beautiful appearance which they undertook to give to the pieces sent from their kilns, and on the fame of the Workshop with which they were connected.

It was no longer thus in the Athens of Pisistratus and of h his sons. The ceramists there profited by the models offered to them in the growing city by the progress of the architecture, of mural painting and of statuary. Thus they awake to higher conditions, whose flight will soon be favored by the ruin of

Ionia, ravaged by the Persians and by the tyrannies of Corinth, where no longer reigns the Cypselides and Periander. Their pottery became heavier. Italy ... and in a little time succeeded in conquering a sort of monopoly. Due to the superiority of the methods of fabrication which they practised and to the refinement of their taste, they became the titular purveyors of all lovers of vessels of luxury, and all those who in Greece and Italy are sensitive to the elegance of the beautiful forms and the charm of the myths, so rich and varied, from which the decorators of clay most frequently choose the subjects of their paintings, which they spread on the surfaces of their kylixes, amphoras and cups. In these conditions they are conscious of the value of the works that they produced and find pleasure in avowing themselves as the authors of them. What further encouraged them not to reject this temptation are the needs of competition. There are in Ceramicus many artisans whose equipment is equally perfected. To assure the preference of patrons, the most skillful of these master potters that take the habit of calling the attention of the public to their works by a signature which is the mark of the workshop. Frequently, better to inform the eventual purchaser of the care devoted to the execution of the vase, the potter permits the artist that painted the decoration to place his name there also. Thus the work of the vase announces itself by a double signature as a work out of the common, and which can claim a high price.

Although among anonymous vases there are some very beautiful ones, we were then obliged to take as best authorities of the ceramics of Athens, those vases which a single or double signature recommended to our curiosity. If the owners of workshops were interested in signing, this was only that their establishments were advantageously known at all places on the market of the Mediterranean, for this mention to aid in the success of a profitable sale. Likewise the inscription of the name of a painter had a reason if this painter enjoyed a well established reputation among amateurs. Finally, another element which we have considered was even the number itself of vases on which were read signatures of potters and of painters. If the name of Duris is found on so many vases, this is because his workshop in the first half of the 5 th century was one of the most fas-

Ionia, ravaged by the Persians and by the decadence of Corinth, where no longer reigns the Cypselides and Periander. Their industry becomes an art. They aspired and in a little time succeeded in conquering a sort of monopoly. Due to the superiority of the methods of fabrication which they practised and to the refinement of their taste, they became the titular furnishers of all lovers of vessels of luxury, and all those who in Greece and Italy are sensitive to the elegance of the beautiful forms and the charm of the myths, so rich and varied, from which the decorators of clay most frequently demand the subjects of their paintings, which they traced on the surfaces of their hydrias, amphoras anf cups. In these conditions then are conscious of the value of the works that they produced and find pleasure in avowing themselves as the authors of them. What further encouraged them not to reject this temptation are the needs of competition. There are in Ceramicos many workshops whose equipment is equally perfected. To ensure the preference of patrons, the most skilful of these master potters that take the habit of c calling the attention of the public to their works by a signature which is the mark of the workshop. Frequently, better to inform the eventual purchaser of the care devoted to the execution of the vase, the potter permits the artist that painted the decoration to place his name there also. Then on the marked the vase announces itself by a double signature as a work out of the common, and which can claim a high price.

Although among anonymous vases there are some very beautiful ones, we were then required to take as best authorized of the ceramics of Athens, those vases which a single or double signature recommended to our curiosity. If the chiefs of workshops were interested in signing, this was only that their establishments were advantageously known at all places on the coasts of the 2editerranean, for this mention to add to the chances of a profitable sale. Likewise the inscription of the name of a painter had a reason if this painter enjoyed a well established reputation among amateurs. Finally, another element which we have considered was even the number itself of vases on which were read signatures of potters or of painters. If the name of Hiero is found on so many vases, this is because his workshop in the first half of the 5 th centary was one of the most fam-

famous for the excellence of its products, which was then at Athens. Likewise, if the epigraphs [illegible] very frequently present to our eyes the names of Epictetus and of Douris, this is because the former lived before and the latter after the [illegible] wars, they were the ceramic painters whose assistance was most sought by the chiefs of the industry and paid for highest [illegible].

If this be so, one cannot be surprised that we have adopted the method of taking out of their order, so to speak, [illegible] has been drawn up by the diligence of the ceramographists. It is by consulting and studying the vases that we have been able to distinguish the successive phases according to the choice of the forms preferred by the potter, according to the manner in which the painter treated the compositions, [illegible].

This method is that which by the force of things was already imposed on the archaeologists, [illegible] to write this history. Perhaps we have only tried to apply it with more rigor. Further, to have fixed points of reference and not to lose ourselves in details, we have not caused to figure in this survey all the artists, potters or painters, whose signatures have been read on the vases. Only those have attracted our attention, who in one fashion or another, have seemed to us to have given the tone in the world of ceramics. If there is some painter [illegible] we have generally given place in this history only to the masters, whose works have come to us in numbers. Those masters thus brought to our attention by the frequency of their signatures are certainly the painters whose assistance were most frequented, and they are the painters who contributed most [illegible] of the industry.

Still, beside these [illegible] on the vases, there were doubtless many other [illegible] in which it was attempted to dispute with these privileged ones a patronage, who until the disasters of the fifteen last years of the

famous for the excellence of its products, which was then at Athens. Likewise, if the amphoras and cups very frequently present to our eyes the names of Epictetus and of Douris, this is because the former being before and the latter after the Median wars, they were the ceramic painters whose assistance was most sought by the chiefs of the industry and paid far highest by them.

If this be so, one cannot be surprised that we have adopted the method of taking out of their order, so to speak, those s signed vases whose list increases each year, had been drawn up by the diligence of the ceramographs. It is by consulting and studying the vases that we have been able to distinguish the successive phases according to the choice of the forms preferred by the potter, according to the manner in which the painter intends the composition, and that by design and color he interpretsaand renders the living form.

This method is that which by the force of things was already imposed on the archaeologists, who before us attempted to write this history. Perhaps we have only tried to apply it with more rigor. Further, to have fixed points of reference and not to lose ourselves in details, we have not caused to figure in this survey all the artists, potters or painters, whose signatures have been read on the clay. Only those have entered the account, who in one fashion or another, have seemed to us must have given the tone in the world of ceramics. If there is some painter like Oltos, who could owe to a single vase of exceptional interest the honor of being mentioned here, we have generally given place in this history only to the masters, whose works have come to us in numbers. Those masters thus brought to our attention by the frequency of their signatures are certainly the p potters whose workshops were most frequented, and thus are the painters who contributed most to to the success of this workshop by the services rendered by their brushes to the chiefs of the industry.

Still, beside these workshops to which went the greatest profits, and those painters whose signatures were highest on the market, there were doubtless many other workshops in which it was attempted to dispute with these privileged ones a patronage, who until the disasters of the fifteen last years of the

5 th century did not cease to extend and multiply its demands. There had been at Ceramicos many obscure decorators and yet v very skilful, who were occupied in imitating the models offered them by the paintings of the favorites in fashion. Thus it is divined by the prodigious quantity of Attic vases furnished by each new excavation of the tombs of Campania and of Etruria, as well as by the signatures of unknown men that from time to time appear on the vases that leave these cemeteries. To give an idea of the fruitful activity which reigned then in the quarter of Ceramicos and of the abundance of that production, there is room to complete the sketch that we have presented, by the addition of some names and the reproduction of some paintings. By those examples, one will see that these artists of the second order or little masters have often very nearly equaled those of their contemporaries, to whom perhaps because deceived by the chances of excavations, we have caused to play in this history a part more important and more in view.

The signatures of artists make their appearance in the manufacture of Athens on vases with black figures, that we believe contemporaneous with Solon and they soon multiply there. This ceramics of the two first thirds of the 6 th century we have represented by the vases signed by the potters Ergotimos, Amasis, Exekias, Timagoras, Nearchos, Ergoteles, Tleson, Anacles, Theozotos and the painter Klitias. For the same period we have cited the names of the potters Taleides, Tychios, Charitaios, Chiron, Hermogenes, etc., and those of the painters Sophilos, Lydos, and Myson; but there we found ourselves in presence of vases on which the caprice of the individual scarcely intervened to diversify a decoration, whose repertory was very poor. The familiar themes of this decoration were known to us by the borrowings, that we had made from the work of three or four chiefs of workshops, that have left us most signed pieces. There is really no reason to seek elsewhere all the variations that men could derive from these current themes, variations that offered but a mediocre interest.

It is no longer entirely the same for the period of vases w which we have termed transition vases. Doubtless the vases signed by Nicosthenes, Andokides and Epictetos suffice to show t the hesitations a little before the Median wars, through which

passed an entire generation of potters and painters, when the adoption of a new method of decoration there led to the abandonment of the black for the red figure; but in any workshop before taking a free method, various procedures were tried, white or red figures on a black ground and vases of mixed technics. By the effect of these more or less happy experiments, Athenian fabrication commenced to put more variety in the shape of decoration of its products. What acted in the same direction was the multiplication of workshops, due to it that made for this manufacture a more elegant and gayer appearance of its new works. These with their finely modeled figures in light soon caused the disgust of the foreign purchases for the dark silhouettes and the brutal coloring of Corinthian vessels.

Then in the vicinity od the workshops from which issued most of the vases, that we have chosen ar types, there were opened other workshops, which also appeared to have assured markets, for example, those of Typheides, pamphaios, with collaborators like the painters Epilycos (Fig. 213), Psiax and Pheidippos ((Fig. 214). Some surprise was experienced on finding the name of Epilycos inscribed on several other vases, no longer accompanied by the verb egrapsen, but only by the epithet kalos.[1] Without learning from what workshop came the vases on which is read this salutation addressed to Epilycos, a recent find made at Caere has directed attentinn to the person of this painter. It gives reason to think tha Epilycos enjoyed a real popularity in the quarter of Ceramicos, about the time when men passed from the black to the red figure.[2]

Note 1.p.581. Histoire de l'Art. Vol. X, p.366, Note 2.

Note 2.p.581. G.G.Ruizzo. Il cosmografo Skythes (Monuments et Memoires. Vol. XX, p. 101-154; Pls. VI, VII, VIII).

Of a painter called Skythes, who like Lydos must be a metic, there are known two of those tablets with their holes for suspension, which were made to be suspended on the wall in houses or beneath the porticos of temples. These tablets that were c collected on the Acropolis of Athens and have black figures;[3] but Skythes was one of those initiated with enthusiasm in the practice of the new method, as shown by the cup which was discovered in 1911. It was in fragments; but it has been possible to put together the fragments so that no important gap remains.

[illegible]

[illegible]
one of the heros from whom he delivered Attica (Fig. 332). Is
[illegible]
of the exterior.

[illegible]
place on the cups which they have decorated (Figs. 204-205, 211,
[illegible]
the Louvre (Figs. 246, 247). Here the forms are heavier and t
[illegible]
on which in the portion of the painting on the exterior preser-
[illegible]
suggest the restoration ; Epilycos egrapsen. Everything concurs
[illegible]
duced a vase on which the painter Skythes applauds Epilycos.
[illegible]

Note 3.p.581. Rizzo. Pl. VII, 2; Klein, p. 48-49.

In the hollow of the basin is a nude lyrist walking with the signature on the field of Skythes egrapsem (Fig. 331). On the outside between palmatiums that surround the handles are two exploits of the national hero Theseus in combat with the sow of Krommyon and Theseus seizing by the throat to strangle him, one of the heros from whom he delivered Attica (Fig. 332). Is this Skiron or Procrustes? We do not know. There is no legend there which gives the names of the actors in the scene. All t that the brush has written there above the sow is a salutation to epilycos kalos. The word kalos is repeated on the other side of the exterior.

The image of the lyrist has not the elegance of many images of the same kind that Epictetos and Chelis have made in this place on the cups which they have decorated (Figs. 204-209, 211, 216). The Theseus of Skythes is also very much further from t that whimh we have admired for his robust elegance on a cup of the Louvre (Figs. 248, 247). Here the forms are heavier and t they have scarcely any interior modeling. Skythes was a mediccre artist; but what is to be particularly noted there is the compliment addressed to a comrade, and what makes it still more curious is the fact, that Epilycos returned the friendship that Skythes showed him. The Louvre possesses a fragment of a cup on which in the portion of the painting on the exterior preserved, there is seen two nude ephebes, who to fill their cups t take wine from a great cratera.(Fig. 333). The signature is incomplete.There remains only kos and raps; but these few letters suggest the restoration ; Epilycos egrapsen. Everything concurs to justify this restoration. We know no other painter of the time, whose name ends in the syllable kos. There are remains of plamatiums which recall those decorating a cup of the Louvre signed by Epilycos.[1] Finally, here is what also adds to the p probability of the hypothesis. There is in the field, cut in two by the figure of one of the ephebes, this second legend, nothing of which is lacking; kalos Skythes. We have just reproduced a vase on which the painter Skythes applauds Epilycos. This is a response and a return of thanks that Epilycos sends to Skythes by a salutation of the same sort. What can be inferred from a comparison of the two pieces is that Epilycos and

[illegible]

Most archaelogoists have perhaps been too much inclined to [illegible] fashion. It seems that in the receivers of this sort of praise, one must recognize more frequently than men are inclined to do, [illegible] ters, to whom their companions of the workshop or their rivals send this salutation in a feeling of joyous comradeship or af- [illegible]

Note 1.p.583. Rizzo. Il ceramografo Skythes, etc.p.146-152.

[illegible] that Skythes [illegible] of Attic potters, who merit not being passed over in silence, [illegible] of [illegible] monuments, modern erudition has known how to repair that injustice and that neglect of history. It is known how to state all that the Athens of Pisistratus, of Cimon and of Pericles must [illegible] intelligence and the taste of these obscure workers of Ceramicos.

It is for another reason that the potter Pistoxenos will take [illegible] Skythes to the age of transition. His workshop has not left us vases decorated in the black manner; but he was already in full activity at the time when the chiefs of industry disputed [illegible] xenos has placed his epoiesen on a vase that Epictetos signed a painter, and on which he has represented Dionysos and the Sile- [illegible]

Skythes were only contemporraries. But also that they worked in the same workshop and were conected by intimate friendship.

Most archaelogolists have perhaps been too much inclined to affirm that the kaloi of Attic vases are generally important persons in the city, sons of great families and favorites of fashion. It seems that in the receivers of this sort of praise, one must recognize more frequently than men are inclined to do, artisans of Ceramicos, apprentices or chiefs, potters or painters, to whom their companions of the workshop or their rivals send this salutation in a feeling of joyous comradestip or affectionate confraternity. This tends to prove that for a very great number of legends, men have so far not sufficiently tried to compare and interpret.[1]

Note 1.p.582. Louvre. G, 10. Pottier. Catalogue,p.891-894.

Note 1.p.583. Rizzo. Il ceramagrafo Skythes, etc.p.146-152.

If we have thought that Skythes should be placed on the list of Attic potters, who merit not being passed over in silence, this is then less for the value of his work than for the inscriptions read on it. These being compared with other legends of the same kind aid us in seeing certain aspects of life in the workshops, in which for more than two centuries there was expended so much talent, without a single one of the writers of Athens ever having found occasion to pronounce the names of Euphronios, Douris or Brygos. By the study of the decorated monuments, modern erudition has known how to repair that injustice and that neglect of history. It is known how to state all that the Athens of Pisistratus, of Cimon and of Pericles must have owed to the wealth and prestige of the patient labor, the intelligence and the taste of these obscure workers of Ceramicos.

It is for another reason that the potter Pistoxenos will take his place here, whose signature has been read on two kyathos, on a cup and on the foot of a vase.[1] He does not belong like Skythes to the age of transition. His workshop has not left to us vases decorated in the black manner; but he was already in full activity at the time when the chiefs of industry disputed with each other the assistance of the painter Epictetos. Pistoxenes has placed his epoisen on a vase that Epictetos signed as painter, and on which he has represented Dionysos and the Silenes, the common theme into which Epictetos has introduced no

unexpected variation. It is not the same for another vase,the kyathos of the museum of Schwerin (Fig. 344). There is no name of the painter. Pistoxenos signs by epoisen, was he also the author of the decoration? We do not know; but what is certain is, that this painter, whoever he may have been, announces himself by the freedom of his design and by the entire spirit of his composition as a contemporary of Douris and of Brygos.[2] Let us call him Pistoxenos so as to study his work without having to employ periphrases. With him as with the masters to whom we compare him, we find carried very far the search for what art critics call character. By the attitudes that he has given to his figures, by the traits that he has lent to them and by the least details, such as even the choice of accessories, he has desired and has known how to distinguish from each other the different actors in the scene, to define the peculiarities of their existence, of their preferences and their habits.

Note 1.p.584. Klein. Vasen mit Meistersignaturen,p.149-150.

Note 2.p.584. Attention has been called to Pistoxenos by an Article of Meybaum, who judged with reason that this vase, published forty years ago, merited being studied anew, that these paintings were worthy of being reproduced with more accuracy than was the case the first time.(Der Becher des Pistoxenos im Schweriner museum. Jahrb. 1912. p. 24-37, Pls. 5-8). He added to the faithful drawings of Reichhold two plates taken from t the original. We have preferred to give the drawings, that are more easily reproduced.

By the authors and the figured monuments is known the myth of Linos.[1] This virtuoso of the lyre taught music to two young sons of Alcmene, to Iphicles, son of Amphytryon, and to Hercules, son of Zeus; but while Iphicles docilely applied himself to that study, Hercules was tormented by an excess of strength that he desired to employ in other labors, and poorly supported the chastisements brought on him by his negligence. Struck by Linos one day, he slew his master in a fit of anger. This is not the scene represented by the painting of Pistoxenos. That is the prologue. Iphicles is seated before Linos. Behind Iphicles advances Hercules, who is going to receive his lesson. He is led there by an old woman servant, like a child as he is stil

Note 1.p.585. Pausanias. IX. 29-9. Apollodoros. IV. 4-9. Di-

Diodoros. III, 67. Hartwig attributes to Douris a cup of the museum of Monich (371), where on one side is represented Hercules killing Linos (Meisterschalen, p. 624). Also see the relief in Museo Pio Clementino, Pl. X-2).

All here concurs in differentiating these persons to render apparent the nature of the relations that they maintained between them. Linos is represented as a bald old man of distinguished appearance (Fig. 335). Carefully draped in his tunic and mantle, he sits on one of those chairs with back, which the p painters assign to heros and deities. Before him Iphicles is seated on a stool, an ephebe with nude torso that for decency has the lower part of his body wrapped in the himation. Both have their heads bent forward, hold the lyre and their hands strike the strings. Iphicles has his eyes fixed on his master, and seems to follow with attention the movement of his fingers. Hercules is a robust youth (Fig. 336). If his legs and bust a are concealed under the mantle that covers him even to his feet, one divines his vigor by the projection of his shoulder and by the firm drawing of his right arm, which is entirely uncovered by the fabric. Other indications suggest the same impression. This is the thickness of the very short neck. Also the appearance of the hair. While the hair of Iphicles is well combed a and held in place by a narrow fillet, that of Hercules over his brow and ears abounds in close and irregular curls. Those bushy and curly heads in more than one painting characterize the producers of disorder, for example with Euphronios, those brigands over whom Theseus triumphs (Figs. 246, 247). Finally, a last significant trait, it is not a lyre that the pupil holds in his hand, who goes to take a music lesson. It is a long arrow by which is announced the tastes of the child, that will become the redoubtable archer, whose image will be so frequently seen on coins, on painted vases and on the pediments of temples.

Hercules was tired of his lyre and did not even wish to carry it. He had entrusted it to the servant woman that accompanied him. In this figure, the first editor of the monument proposed to recognize an eunuch;[1] but everything advises one to see in it rather a woman.[2] It is first this name of Geropse, a name with feminine termination.[3] It is also the arrangement of the drapery. Beneath the folds of the tunic crossed on the chest

between the two vertical folds of the mantle, it is believed is divined the relief of the withered and hanging breasts.Finally, in the entire person, the wrinkled brow as in the emaciated neck, there is nothing of the soft fat of the puffy flesh of an ennuch. Geropse is indeed a woman, perhaps a nurse who grumblingly still accompanies the child, that she formerly held on her knees and who now treats her rudely. One feels in her fatigue and bad humor. These appear in her walk and in the expression of her face. Bent by age, she aids herself by the cane that bends as her body has the habit of leaning heavily on this staff. She has the hooked nose, hollow cheeks, toothless m mouth and projecting chin. Nothing is more curious than this figure. This is a sketch that the painter has made from some old woman with wagging head, that he had seen toddling behind a child in some alley of Ceramicos. Better to render again the strange and picturesque effect of this apparition, he seems to have placed tattooing on the arms and feet. Perhaps she is some slave of African or Thracian origin, that has served him as a model.

Note 1.p.587. W. Helbig. Il mito di Lino, etc. (Annali. 1871. p. 86-96, Pl. F).

Note 2.p.587. This is the opinion of Hartwig (Meisterschalen. p. 377); also of Meybaum.

Note 3.p.587. Palaisto, one of the courtesans of the psycter of Euphronios (Fig. 239).

It has been supposed and not without probability, that here as in the paintings signed by Brygos, which represent Hera and Iris assailed by satyrs, we have the reflection of some satyrical drama, that amused the people at the great Dionysiacs.. The myth of Linos appears to have been several times on the Attic stage in the 5 th century.[1] The poets found a motive for comedy in the fruitless efforts that the legendary master of music made to initiate in the laws of melody this savage pupil, this amousos. Men laughed at the theatre when they saw there Amphitryon renounce carrying farther this musical edocation that ended in such tragic fashion, and decided to send to the mountain the pupil that murdered his master. There by his first sports and by his races in the forest and thickets, the future hero in hunting the game, a prelude of victories that he would

ain over the brigands and the monsters hostile to men.[2]

Note 1.p.588. This is what O. Jahn states, who has collected the texts of the scholiasts in which are mentioned those dramas, whose themes were supplied by the story of Linos and of his relations with Hercules as a child (Einige Abenteuer der [illegible] [illegible].

Note 2.p.588. Ellen. Historiae variae. III. 32.

This character of frank realism, that we have indicated in that image of real sorcery, which Pistoxenos has placed on his goblet, we find again although less emphasized in the painting [illegible] as potter. There is seen an old man with the profile of a Semite, a nose like the beak of an eagle, who leads a dog with [illegible] specimen of the breed called Laconian (Fig. 377). This old man is not hunting. Leaning on a knotty staff, he walks with quiet [illegible] On the outside are scenes of festivity. Some of these young m [illegible] [illegible].

Note 1.p.589. Griechische Vasenmalerei. II, p. 178-180. The [illegible]

Hegesiboulos must have belonged to the same generation as Pis- [illegible] distract and amuse themselves, then took pleasure in sometimes [illegible] and of the city.

If we wished not to omit a single one of the signatures that

win over the brigands and the monsters hostile to men.[2]

Note 1.p.588. This is what O. Jahn states, who has collected the texts of the scholiasts in which are mentioned those dramas, whose themes were supplied by the story of Linos and of h his relations with Hercules as a child (Einige Abenteuer der Heracles auf Vasenbildern, in Berichte der Sachsischen Ges. der Wiss. 1853. p. 145-150).

Note 2.p.588. Elien. Histories variees. III. 32.

This character of frank realism, that we have indicated in that image of real sorcery, which Pistoxenes has placed on his goblet, we find again although less emphasized in the painting which decorates the interior of a cup, that Hegesiboulos signed as potter. There is seen an old manan with the profile of a Semite, a nose like the beak of an eagle, who leads a dog with a long and thick hair, in which is believed to be recognized a specimen of the breed called Laconian (Fig. 377). This old man is not hunting. Leaning on a knotty staff, he walks with quiet steps and his companion does the same. Is he perhaps an old dealer in dogs, who walks out and shows the animal for sale? On the outside are scenes of festivity. Some of these young m men that take part in the repast are dressed with women's hats. On a second cup, which left the same workshop is seen a young girl that plays with a top.

Note 1.p.589. Griechische Vasenmalerei. II, p. 179-180. The name of Hegesiboulos is wanting in Klein.

Hegesiboulos must have belonged to the same generation as Pistoxenos. By which it seems that their patrons were a little w wearied by always seeing on the vases offered them only these heros of the old myths, which the painter obeying tradition was forced to retain in them some nobility and beauty. As if to d distract and amuse themselves, then took pleasure in sometimes finding in these paintings very marked popular types, which a amused the eyes and provoked a smile. Certain paintings of Douris and of Brygos have already appeared to move the public, f for whom ceramists then worked, dispositions and tastes that we have explained by the influence of jocose parodies assisted by the satiric drama, in the Dionysiac festivals of the country and of the city.

If we wished not to omit a single one of the signatures that

[illegible]
the potters Sosiaes ant Cleophraaes. The former signed a Bacch-
[illegible]
satyrs are struggling with Menads.[1] Cleophrades, according to
[illegible]
[illegible]
the reign of the black figure.[2] He caused Duris to work for
[illegible]
[illegible]
[illegible]
in these attributions. The basis is wanting. These two chiefs
[illegible]
the contrary, it is about the beginning of the red figure that
it is proper to place the painters Callis and Hypsis.[5] As pain-
ters with a more advanced style may be mentioned Hegias, by w
whom is only a cup, Hermonax, who has left us half a dozen va-
[illegible]
of amphoras, it is proper to recall also the name of a potter
[illegible]
[illegible][7]

[illegible]

[illegible]

[illegible]

[illegible]
XXX, p. 28-68, Pls. I-IX).

Note 5.p.590. Callis does not appear in Klein's lists. [illegible]
[illegible]
[illegible]
ted by Furtwängler suggested to him the idea, that this artist
[illegible]
Pl. 82 and Fig. 28 in the text.

Note 6.p.590. Three amphoras mentioned by Klein (p. 199) are
[illegible]
Fig. 258 and Pl. 45). The drawing is very free there; the gut-
[illegible]
with accuracy and sobriety.

[illegible] p. 82.
[illegible]

have been read on the clay of the vases, we could also cite t the potters Sotades anf Cleophrades. The former signed a bacchanal scene in correct drawing but without originality, where satyrs are struggling with Menads.[1] Cleophrades, according to an inscription in which several letters are lacking, might well be the son of that Amasis, whose workshop produced so much in the reign of the black figure.[2] He caused Douris to work for his workshop.[3] On the faith of a single signed vase, that of the Cabinet of Medals of Paris, even 34 other vases have been attributed to him;[4] but it is divined that there is much fancy in these attributions. The basis is wanting. These two chiefs of workshops were contemporaries of Douris and of Brygos. On the contrary, it is about the beginning of the red figure that it is proper to place the painters Callis and Hypsis.[5] As painters with a more advanced style may be mentioned Hegias, by w whom is only a cup, Hermonax, who has left us half a dozen vases, of Polygnotos, a decorator of amphoras.[6] Among the makers of amphoras, it is proper to recall also the name of a potter Menon, an important work of whom has been collected by an American museum. Its execution much resembles that of Andokides.[7]

Note 1.p.590. De Witte. Description des antiquities conservees a l'hotel Lambert. 1886. Pl. XXVI.

Note 2.p.590. Six. Röm. Mitt. 1888. p. 233.

Note 3.p.590. Klein. p. 153-154.

Note 4.p.590. Beazley. Kleophrades (Jour. Hell.Studies, Vol. XXX, p. 28-68, Pls. I-IX).

Note 5.p.590. Callis does not appear in Klein's lists. On a fragment of a vase with his signature found on the Acropolis, see Pottier. Gaz.arch. 1888.p.171. Two hydrias of Hypsis studied by Furtwängler suggested to him the idea, that this artist was apparently very near Euthymides.(Griechische Vasenmalerei. Pl. 82 and Fig. 28 in the text.

Note 6.p.590. Three amphoras mentioned by Klein (p. 199) add a pelike described and represented by P. Orsi (Gela, p. 504-507, Fig. 358 and Pl. 43). The drawing is very free there; the internal modeling is obtained there by means of light lines placed with accuracy and sobriety.

Note 7.p.590. Bates, in Am. Jour. Arch. 1905, p. 68.

If further we do not propose to forget any of the painters,

who merit finding a place in this history, either for the interest offered by the subject of the painting or by the beauty of their style, we should have to seek those works less in the very poor legacies of the chiefs of workshops of the second r rank, than in the multitude of anonymous vases. It will be seen with a certain number of these, that in all probability could be credited to the most skilful of those ceramic painters, who carried so high the reputation of the fabrication of Athens d during the 5 th century.

13. Anonymous Vases.

Until now on the vase that we have described and reproduced, we have nearly always read either the name of the potter, the name of a painter, or both at the same time. By taking for subjects of study and for types those vases that may be termed s signed vases, we have attempted to trace at least the great l lines of a history of Greek ceramics. If we have given this i importance and attributed this role to the signed vases, this is by virtue of a hypothesis which presents such a degree of probability, that it is nearly equivalent to certainty. The signature was not the rule in the workshops. For some hundreds of signed vases, we have thousands of anonymous vases. Thus it appears natural to admit that the vases which exceptionally b bear exceptionally a signature are those products of the workshop with which the potter anf painter have been particularly careful, those on which they counted most to found and sustain the reputation of their workshop, to conquer the favor of that rich Etruscan patronage, which paid better than the local patrons. By those vases on which they inscribed their names, the Attic ceramists of the 6 th and 5 th centuries, the titular furnishers of the entire civilized world their desired to make themselves known to their contemporaries and to recommend themselves to their approval. Thus we shall risk nothing by taking them at their word, judging them according to the works which they have avowed, by usuing these to define their style and to appreciate their talents.

The signed vases thus render an inestimable service to the historian, they aid him better than the others could do to orientate himself among the myriads of painted vases which fill the glass cases of the museumu of Europe and America, to draw

[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
fully on the variety of subjects [illegible] the im-
agination of the [illegible] painters, and the diversity of the ex-
planations that they have offered of the most common themes.
By this alone they do not give a just idea of what there were
in the Attic workshops of original talents, of artists who br-
ought their personal notes to the concert, who innovated in t
the presentation of the myths [illegible], and interpreted the
living form with independence.

We have already had occasion to state, without being able to
account for this peculiarity an explanation satisfactory in all
points, that if the potters and certain painters of Athens some-
times inscribed their names on the vases which they supplied
to the public, they were frequently [illegible] with taking that
care.[1] Now in the multitude of anonymous vases, there is more
than one which by the [illegible]
of the execution, rivals the most beautiful amphoras and cups
in which is read either the signature of a maker of vases,
or that of a decorator celebrated in his time. It would be easy
for us to prove this by a small number of examples. These will
cause to pass beneath the eyes of the reader vases, which it
appears did great honor to the workshop from which they issued.
In such a matter, there is only the embarrassment of choice.

Note 1.p.592. *Histoire de l'Art*. Vol. IX. p. 380-381.

Among these vases that tell us nothing of their authors, it
is only [illegible]
believed that they can be attributed without great chance of
error to certain painters, whose signed work we have studied,
but for many of these vases, the comparison does not give res-
[illegible] of very experienced
taste, who have examined the most beautiful pieces of the pub-
lic galleries and private collections, agreement rarely falls
on the [illegible].
[illegible]
[illegible]
[illegible]

lists on which will take their places as discoveries are made, the monuments that almost daily leave the earth around the entire Mediterzanean, the surprises of fortunate finds and the searches of systematic excavations; but there is no person that does not admit that these vases do not suffice to inform us f fully on the variety of subjects on which was exercised the imagination of the ceramic painters, and the diversity of the explanations that they have offered of the most common themes. By this alone they do not give a just idea of what there were in the Attil workshops of original talents, of artists who brought their personal notes to the concert, who innovated in t the presentation of the myths best known, and interpreted the living form with independence.

We have already had occasion to state, without being able to allege for this peculiarity an explanation satisfactory in all points, that if the potters and ceramic painters of Athens sometimes inscribed their names on the vases which they supplied to the public, they more frequently dispensed with taking that care.[1] Now in the multitude of anonymous vases, there is more than one which by the interest of the theme as by the beauty of the execution, rivals the most beautiful amphoras and cups on which is read either the signature of a maker in fashion, or that of a decorator celebrated in his time. It would be easy for us to prove this by a small number of examples. These will cause to pass beneath the eyes of the reader vases, which it appears did great honor to the workshop from which they issued. In such a matter, there is only the embarrassment of choice.

Note 1.p.592. Histoire de l'Art. Vol. IX. p. 360-361.

Among these vases that tell us nothing of their authors, it is only analogies of composition and execution by which it is believed that they can be attributed without great chance of error to certain painters, whose signed work we have studied; but for many of these vases, the comparison does not give results that seem decisive. Among connoisseurs of very experienced taste, who have examined the most beautiful pieces of the public galleries and private collections, agreement rarely falls on the name that it is proper to propose for a certain vase. Here Furtwängler speaks of Euthymides and there Hartwig says Euphronios. Then Pottier would assign to the problematical Onesimos a great part of the works of the potter Brygos, for whom

are sought other collaborators. Eacr of these learned men brings to the support of his hypothesis specious reasons, and it is difficult not to hesitate among all these affirmations. The wisest is then to decide only with extreme reserve thus to enlarge by conjecture the list of works, that should represent the acts of masters known by authentic signatures.

Yet in this rarity of signatures and in the great number of vases that merited being signed, there is a problem that occupies us, and here is the question that we are led to ask ourselves; in this Ceramicos where burned so many kilns, where so many brushes were employed to decorate the clay, besides E Epictetos and Euphronios, Oltos and Douris, were there not many other artisans who only labored to gain their bread without aspiring to leave their obscurity, would have been almost as skilful as the famous masters? Most of the time these humble and skilful workmen limited themselves to imitate, frequently in a manner to produce illusion, the style of the decorators whose paintings were highest repaid at Athens and in Etruria. Neither law nor opinion forbade counterfeiting. Others of these routine painters had their points of originality. It has been desired to define this originality. Names are not even pronounced; but there have been designated by periphrases, these unknown painters to whom it is believed could be attributed methods of composition and design personal to themselves. Thus have been distinguished the three artists that have as favorites; one is Diogenes, another Laches and a third is Lysis. This is mentioned as the master of figures with bald heads, the master of figures with a leaf.[1]

Note 1.p.593. Hartwig. Meisterschalen. Sect. II, 15,17,13,18.

Without here engaging in these researches, wherein by force of refinement and subtilty, one risks evoking phantoms, we shall present some examples of these vases, although they present no guarantee by the mark of a workshop, but which followed the route of the cemeteries of Etruria. We shall take our examples at first in the series of vases, that it is true bear no name of the author, but which by many indications it is believed a approach the duly signed vases.

There would be a long list of vases, which by choice of subjects as by the execution of the decoration very closely recall

those on which is read the name of the painter Epictetus, [illegible] to having the honor of his signature, which increased the [illegible] a vase, it was not permitted to forget to inscribe on it his [illegible] hand in even the paintings which most resemble the paintings, [illegible] 211-212, 215-222). What we would much rather see will be the work of pupils or rivals of the painter in fashion.

[illegible] imitate the models of Euphronios as potter and as painter. It is not then surprising that the hand of Euphronios is thought to be found on a certain number of vases bearing the name [illegible] copies due to the skilful workmanship employed by the competitors [illegible] ses may really have been decorated by the brush of Euphronios. He further seems to have had some negligence or caprice in the use that he made of his signature. If when he was associated [illegible] On the other hand, when he had raised the fame of a manufactory, [illegible] not state what part he took as painter in the decoration of [illegible] the purchasers whose approval he desires, will know now to recognize by their style vases entirely by him, both form and [illegible] ers. Euphronios must have hoped that men of taste would not be mistaken. If one could attempt to become inspired with some s

those on which is read the name od the painter Epictetos, but it seems that the different potters for whom Epictetos worked held to having the honor of his signature, which increased the prices of their cups. When in a workshop he laid his hand to a vase, it was not permitted to forget to inscribe on it his egrapsen. We are then not inclined to seek the works of his hand in even the paintings which most resemble the paintings, of which Epictetos declared himself the author.(Figs. 211-212, 215-222). What we would much rather see will be the work of pupils or rivals of the painter in fashion.

The question is not proposed in the same fashion for Euphronios. If we had his signed paintings, which give us a high idea of his talent, the caprice of Euthymides would suffice to prove the reputation which he had obtained in Athens and also in the circle of those wealthy foreign amateurs, that obtained their supplies in the agencies which the principal manufacturers of Ceramicos had in Campania and Etruria.[1] In the Ceramicos, where without ever fearing a suit for counterfeiting, potters and d decorators freely copied each other, men must have sought to imitate the models of Euphronios as potter and as painter. It It is not then surprising that the hand of Euphronios is thought to be found on a certain number of vases bearing the mark of the same taste as his own.[2] Some nf them are perhaps free copies due to the skilful workmey employed by the competitors of the famous master; but on the other hand, some of those vases may really have been decorated by the brush of Euphronios. He further seems to have had some negligence or caprice in the use that he made of his signature. If when he was associated with Cachrylion he declared himself the author of paintings, on the other hand, when he had raised the fame of a manufacturer, he did not compel himself to give the public certain information that other chiefs did not fail to offer it. He does not state what part he took as painter in the decoration of those vases signed by him as potter. Perhaps he counts that the purchasers whose approval he disires , will know how to recognize by their style vases entirely by him, both form and painting, to distinguish them from the products of counterfeiters. Euphronios must have hoped that men of taste would not be mistaken. If one could attempt to become inspired with some s

success by the wise order and rhythm of the compositions of Euphronios, it would be less easy to steal from him the secret of his design, to reproduce the bold firmness and frank certainty of his line.

Note 1.p.594. Histoire de l'Art. Vol. X.p.391.

Note 2.p.595. The same. p.444, Note 1.

For these reasons that accord with the best informed contemporaneous ceramographs, we have believed that is found in the decoration of the beautiful crateraof Arezzo (Figs. 253, 255) the hand of the artist, that executed the signed paintings of the cup on which is represented the combat of Hercules and Geryon (Figs. 242, 243). Same attributions to Euphronios that have been proposed for several anepigraphic vases perhaps do not a appear much less justified, if one could enter here into minute comparison.

Also by indications that merit serious consideration, men h have desired to assign to Euthymides several anonymous vases that are interesting, both by the subject and by the manner in which it is treated. Hesitation scarcely seems permissible for an amphora found at Vulci, where the most important and most careful of the two paintings on the body places in the scene Theseus, aided by his faithful companion Pirithoos, carrying off Corona, a heroine whose name is known to us only by the inscription on this vase (Fig. 338).[1] In the Attic legend, which does not refuse its favorite any kind of success, Theseus in his leisure moments plays the part of a Don Juan, but t that of a Don Juan who freely resorts to violence, when it is not necessary to attain his aims, as for Ariana by persuasion. Thus as the ravisher of Helen, he preceded Paris.

In the decoration of this vase, the entire character of the design recalls the signed amphoras. For a person standing, one leg is shown in front view, while the other is seen in profile. (Figs. 260-262). In the rendering of the face, the contour of the jaw is rendered by a very light curved line starting from the side of the nose, which ends at the corner of the mouth. It is affirmed that this trace is sought in vain at that place among other masters of the severe style. Id it is not visible in the images necessarily too much reduced, that we have given of the figures of Euthymides, it is found on the originals, to which it is easy to refer.

These same peculiarities of style are found on another vase, a pelike of Vienna, which it is also desired to credit to Euthymides.[1] This would certainly be the best work of that painter, if this conjecture be accepted. There is a wise composition and much movement in the painting that extends entirely around the vase, and which represents the murder of Egisthus by Orestes. While Egistus, pierced by two blows of the sword is all bloody, falls at the base of the throne that he usurped, Orestes who has just struck him, turns to face a new enemy, his mother, who runs with raised axe to avenge her lover. Between Orestes and Clytemnestra are two persons, Chrysothemis, one of the daughters of Agamemnon, who makes a gesture of fright, a powerless witness saddened by the misfortunes and crimes of the race of the Atrides, then the herald Talthybios, an old servant of the family. He comes with long strides to prevent the new murder. With one hand he seizes the axe falling on the head of Orestes, and with the other arm he holds and stops Clytemnestra. The e effect is very dramatic.

Note 1.p.596. Griechische Vasenmalerei. II, Pl. 72,p.73-81. See Massner. Die Sammlung, etc. No. 333. Massner agrees with Furtwängler in recognizing the style of Euthymides.

Always based on this analogy of style, it has been believed possible also to adjudge to Euthymides a third vase, an amphora of Wurzburg, whose interest is particularly in the subject of the decoration.[2] There is seen an Athenian hoplite on the point of departing for the war, who sacrifices to the gods and consults the entrails of the victim to learn the result of the combat. To judge from the size of the liver that an acolyte h holds in his hand, a bull has been sacrificed. Then this would be the son of a rich family, that is represented in his campaign equipment. Now two amphoras signed by Euthymides have already shown us a hoplite arming himself for departure (Figs. 260, 262). Even here is found the Scythian soldier in tights with black bands, that we have already seen in one of those paintings. This painter certainly had a marked predilection for this kind of scene, and there is a further reason for accepting the proposed attribution. Finally, on the amphora of Wurzburg as on that of Munich (Figs. 260, 261), what on the other side of the vase forms a pendant to the series of prepa-

preparations for departure, is a group of drunkards. Also to be noted in this painting is a dog seen from the rear; this is one of the boldest foreshortenings found in the painting of that time (Fig. 52).

[illegible]

Here in the same group of ideas is another consideration to which we shall attention. Like the amphoras on which is read [illegible]
[illegible]
[illegible]
[illegible]
[illegible]

[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible] a style sufficiently personal, that in his case as in that of Euphronios, criticism can believe itself authorized to discover and distinguish in the multitude of anonymous vases that [illegible] they have omitted to sign for reasons that escape us.

[illegible]

Does the work of Douris also lend itself to be enriched and completed by an investigation of this character? At first sight one would be tempted to believe so, for the elements of comparison [illegible]
[illegible] engages in this work, he perceives that the abundance of the monuments embarrasses him, far from facilitating the task of the critic. Among the anonymous vases that he surveys, he [illegible]
[illegible]
[illegible] contemporaneous painter. This is because the work of Douris is

preparations for departure, is a group of drunkards. Also to be noted in this painting is a dog seen from the rear; this is one of the boldest foreshortenings found in the painting of that time (Fig. 339).

Note 2.p.596. Griechische Vasenmalerei. II, Pl. 103,p.222-228

Here in the same order of ideas is another conicidence to which we shall attention. Like the amphoras on which is read the name of Euthymides, all the vases that men are inclined to attribute to him are indicated by the abundance of legends scattered in the field. Euthymides would be that one of the contemporaries, who would most freely resort to that ekpedient to overload his decoration.

The work of Euthymides preserved would then perhaps be more considerable and more varied than is indicated by the known signatures of the artist. This can be admitted without subscribing to all hypotheses of that adventurous archaeologist, who being charmed by Euthymides, conjectures that he died young a and regrets that this premature death may have prevented him from becoming the greatest painter of his time.[1] If further whatever may be said, Euthymides did not equal Euphronios and never attained the expressive power of his drawing, yet he has a style sufficiently personal, that in his case as in that of Euphronios, criticism can believe itself authorized to discover and distinguish in the multitude of anonymous vases that crowd our museums, some authentic works of those artists, which they have omitted to sign for reasons that escape us.

Note 1.p.597. Furtwängler. Griechische Vasenmalerei. I, p. 63, 173-179; II, p. 79-80.

Does the work of Douris also lend itself to be enriched and completed by an investigation of this character? At first sight one would be tempted to believe so, for the elements of comparison are more numerous here. Douris has left us many more signed vases than Euphronios and Euthymides; but as soon as one engages in this work, he perceives that the abundance of the monuments embarrasses him, far from facilitating the task of the critic. Among the anonymous vases that he surveys, he finds more than one which reminds him of a certain vase of Douris; but this vase of Douris itself recalls one signed by some other contemporaneous painter. This is because the work of Douris is

[illegible]
racies in a certain measure. Douris suffered several [illegible]
[illegible]
to have been long, he so generally modified his style, that one
[illegible]
which he has signed. Then where to seek and how to define the
[illegible]
[illegible]
[illegible]

If it be necessary to renounce the finding of the formula of this definition, at least we know what subjects Douris loved [illegible] preferences, of the taste that inspired his creations of so abounding fancy and ingenious mind. If you know well the repertory of Douris and if you survey in the museums the long [illegible] entire execution arouses in you the memory of a certain [illegible] has come to believe himself right in attributing to Douris 35 cups or fragments of cups.[1] Doubtless many of these attributions are only authorized by very slight indications; but others are shown by one or two examples, and appear to present a great [illegible] quiver on shoulder, who advances while holding in the right hand a torch and in the left her bow and two arrows.(Fig. 340). [illegible] to that of the cup of Eos and of Memnon (Pl. XI). Finally, the name of Hippodamas is inscribed here in the field, and is read [illegible] form of a column to wash his hands (Fig. 341). We find here the [illegible] king 13, the resemblance between this image and that which is [illegible]

not homogeneous like that of Euthymides, and even that of Euphronios in a certain measure. Douris suffered several different and successive influences in the course of a career that seems to have been long, he so sensibly modified his style, that one may be tempted to classify in chronological order the vases w which he has signed. Then where to seek and how to define the style of Douris by something which will allow to be recognized the intervention of his hand and the touch of his brush by the character of the drawing?

If it be necessary to renounce the finding of the formula of this definition, a least we know what subjects Douris loved to treat, and we thus form a sufficiently correct idea of his preferences, of the taste that inspired his creations of so abounding fancy and ingenious mind. If you know well the repertory of Douris and if you survey in the museums the long series formed by the anonymous vases of the severe style, you will perceive more than one image, which by its theme and its entire execution arouses in you the memory if a certain painting of Douris. Thus a refined connoisseur of Greek ceramics h has come to believe himself right in attributing to Douris 35 cups or fragments of cups.[1] Doubtless many of these attributions are only authorized by very slight indications; but others are shown by one or two examples, and appear to present a great resemblance. Here in the interior of a cup is an Artemis with quiver on shoulder, who advances while holding in the right h hand a torch and in the left her bow and two arrows.(Fig. 340). The movement of this person and the shape of the head recall the Nike of a lecythe of Douris (Fig. 293). The frame with its little crosses between fragments of a fret is entirely similar to that of the cup of Eos and of Memnon (Pl. XI). Finally, the name of Hippodamas is inscribed here in the field, and is read on two cups of Douris.[2] Same name of kalos above a nude ephebe on another cup, who leans over a vase supported by a foot in form of a column to wash his hands (Fig. 341). We find here the frame with crosses and frets, that was in the customs of the workshop for which Douris painted; but what is especially striking is, the resemblance between this image and that which we have found on a cup of Douris, where is represented an athlete preparing to launch the discus (Fig. 295). In both is the same

[illegible]
careful study of the muscles, which is indicated with much pre-
cision by lines of diluted black. The same care to fill the f
field by representing there various accessories; here is a tow-
el hung on a nail; a cratera full of water will be emptied in-
to the basin for ablutions. There is a pick to move the earth
[illegible]
the body of the athlete.

[illegible]

interior of the bowl (Fig. 342). There is seen Zeus carrying
in his arms a sleeping woman. "All the details of the design
and of the execution, profiles and figures, the slender prop-
[illegible]
would even be one of the beautiful works of the master. The n
[illegible]
know to what amorous adventure of the god the artist alludes;
for those adventures are numerous; but what can be admired her-
is the air of sovereign youth of the celestial Don Juan, the
graceful attitude of the sleeping body, that seems to weigh so
little in his arms. The composition of other paintings of ex-
[illegible]

[illegible]
ready credited this cup to Douris. (*Meisterschalen*, p. 219). He
reproduced all its decoration (Pl. 88).

[illegible]
an elegy of Theognis, as we learn from a verse of the poet that

coiffure and the same form of the head of the young man; same careful study of the muscles, which is indicated with much precision by lines of diluted black. The same care to fill the f field by representing there various accessories; Here is a towel hung on a nail; a cratera full of water will be emptied into the basin for ablutions. There is a pick to move the earth and a roller intended to wipe off the dust and sweat covering the body of the athlete.

Note 1.p.600. Hartwig in Meisterschalen.

Note 2.p.600. Klein. Vasen mit Lieblingsinschriftenl p. 103.

Finally, there is every reason to recognize the hand of Douris on an unsigned cup of the Louvre (G, 123). The painter has represented on the exterior conversations between ephebes and bearded men; but what is more interesting is the group in the interior of the bowl (Fig. 342). There is seen Zeus carrying in his arms a sleeping woman. "All the details of the sketch and of the execution, profiles and figures, the slender proportions with small heads, a fret cantoned with crosses that serves as a frame for the painting, are characteristic. There would even be one of the beautiful works of the master. The n name of the woman not being written or being lost, we do not know to what amorous adventure of the god the artist alludes; for those adventures are numerous; but what can be admired here is the air of sovereign youth of the celestial Don Juan, the graceful attitude of the sleeping body, that seems to weigh so little in his arms. The composition of other paintings of excellent execution, but commonplace, announces the time when the exteriors were entirely sacrificed to the internal subjects. One can study the foreshortenings of legs and feet, eyes in profile, hands and draperies which show all the progress accomplished by the Greek drawing of that epoch." [1]

Note 1.p.601. Pottier. Catalogue, p.964-965. Hartwig had already credited this cup to Douris.(Meisterschalen, p. 616). He reproduced all its decoration (Pl. 68).

For reasons that do not seem valueless, men have also proposed to credit Douris with a cup that offers some curious peculiarities.[1] In the interior is a festal scene. Seated opposite a flutist that accompanies him on her instrument, a guest sings an elegy of Theognis, as we learn from a verse of the poet that

the painter has taken the trouble to transcribe. On the outside is a rare subject, Hercules in a fit of anger slaying Linos, his music master. In claiming this vase for Douris, it is recognized that it is not one of his best works. It is stated that the absndance of his production led him to neglect toward the end of his career. The execution is elegant but without accent. The painting is a little empty. This cup cannot be much earlier than the middle of the 5 th century.

Note 1.p.602. It is interesting to read the entire study of Furtwängler on this cup.(Griechische Vasenmalerei. Pl. 105).

Finally, the name of Douris has also been pronounced concerning a cratera on which are represented on one side the duel of Achilles and Memnon, on the other being that of Diomede and Eneas.[2] Behind the combatants are deities that came to aid them. Athena appears twice, faithful to her role of protectress of the Greek heros; then near Memnon is Eos and Aphrodite near Eneas. The paintings certainly merit the attention that has been devoted to them. The composition there is a beautiful arrangement, although it man be regretted that the painter has made but little difference between the paintings. In the two scenes the corresponding persons occupying the same places have the sama poses. There was some indolence of mind in the artist. On the other hand, what can be praised without reserve is the breadth and freedom of the drawing. The movements are natural and have spirit. If it be decided to give this vase to Douris, it will not disparage the list of his works; but to this hypothesis, I see many objections.[3] What suggested it is that in two legends, in the names of Aphrodite and of Diomede is found the delta open at base and dotted, that is most frequently used by Douris; but this form of the letter is found elsewhere than in the signature of Douris; on the other hand, what is of more importance is, that the name of Eos and that of Memnon are not written here in the same fashion as on the cup of Douris on which are represented these two persons.(Plate XI). All that this difference in orthography proves, it might be said, is that the two vases in question left two different workshops, where the painters of letters did not have the same habits, a and it is known that Douris worked for different potters;[2] but it would be necessary to admit, which seems very doubtful, that

painters of figures before laying down their brushes did not trace on the clay the names of persons, which they wished to place in the scene, and those of the young men in fashion to whom they rendered the homage of their work.

Note 2.p.602. C. Robert. Scenen der Ilias und Ethiopis. XV Hallisches Winckelmannsprogramm. 1891. Klein adopts the conjecture of Robert.(Lieblingsinschriften),p.96, Note 7). From the collection Tysckiewicz this cratera passed to the museum of Fine Arts in Boston).

Note 3.p.602. This is what Fröhner understood (Collection Tysckiewicz. 1892. p.15-17, Pls. 17,18). These two plates are merely printed from those executed for C. Robert.

Note 1.p.603. It is found several times repeated on a vase signed by Brygos. Klein (Meistersignaturen, p.183, Note 8). Also see a pelike of the museum of Berlin (Furtwängler. Beschreibung. 2166).

Note 2.p.603. Douris writes Heos and Memnon. Here are read Heios and Memnon.

In any case, here is something more significant. The execution of the painter here is not that of Douris. By more than o one example one may see how Douris tried to mark by lines of diluted black the play of the joints and the projection of the muscles beneath the sikn (Figs. 301, 302, 303). Now on the cratera in question is nothing similar. No indication of this kind is perceived inside the contour, on the nude legs and arms of warriors, whose members are extended in the effort of a violent movement. The wisest is then to limit one's self to saying that there is the work of a painter contemporaneous with Douris and Brygos, that is equal to neither in the art of composition nor in vigor of drawing.

Men lend only to the rich, says the proverb, and if this be not an error, it seems that the archaeologists have not given Brygos as large a credit as to Douris. We have only ten signed vases by Brygos, all of the same type. Consequently, when it is necessary to define taste and style to find the impression on unsigned vases, one is less at ease than for Douris; but struck as men were by the rare merits of Brygos, one cannot divest himself of the idea that a skilful decorator of clay certainly had to respond to the demands of a very extensive

patronage. The few cups which have come to us with his signat- [illegible] shop, which must have been in its time the best patronized of all those of Ceramicos. Further, for the composition and dra- [illegible] in the ornamentation of more than one anonymous vase the work of his hand. Thus it is explained, that everywhere in studies devoted to Attic pottery and in the catalogues of museums, the- [illegible] of Brygos.

It would be easy to draw up the list of some fifty cups, that for reasons more or less specious have been classed under this title by ceramographers. No more for Brygos than for Douris, [illegible] ations. There only prevail vague analogies, and this can be [illegible] on the markets of Greece and Italy. Thus there was every inte- [illegible] could the fashions given to the clay by that favorite of the mode. Yet there is a certain cup which by indications that [illegible]

It is an incontestable fact that the ceramic painters of Athens, soon had the time when the signature was in current use, often desired to abstain from signing some of their best works. [illegible] reasons we incline to recognize the art of Brygos in a great number of beautiful cups, where the painting in the bowl represents the murder of the Amazon Penthesilea by Achilles. Plate XIV. 1

Note 1.p.604. The cup is 15.2 ins. diameter within the hand- [illegible]

[illegible] might be pleased to resume to find there material for facile [illegible] after than the elegiac poets of the age of Augustus, their

patronage. The few cups which have come to us with his signature only represent but a small part of the product of a workshop, which must have been in its time the best patronized of all those of Ceramicos. Further, for the composition and drawing, the execution of Brygos has characteristics sufficiently marked that a trained eye believes there could be recognized in the ornamentation of more than one anonymous vase the work of his hand. Thus it is explained, that everywhere in studies devoted to Attic pottery and in the catalogues of museums, there is frequently seen for unsigned vases this formula:- Style of Brygos.

It would be easy to draw up the list of some fifty cups, that for reasons more or less specious have been classed under this title by ceramographs. No more for Brygos than for Douris, can it be a question of enumeration and discussing of these attributions. There only prevail vague analogies, and this can be e explained by even the success of Brygos and by the reputation that he enjoyed. The products of his workshop became highest on the markets of Greece and Italy. Thus there was every interest in workshops of the second order to copy the best they could the fashions given to the clay by that favorite of the mode. Yet there is a certain cup which by indications that do not seem deceptive, men can believe themselves authorized to credit to Brygos in person rather than to his imitators.

It is an incontestable fact that the ceramic painters of Athens, soon had the time when the signature was in current use, often desired to abstain from signing some of their best works. We have admitted this for Euphronios. Likewise and for similar reasons we incline to recognize the art of Brygos in a great number of beautiful cups, where the painting in the bowl represents the murder of the Amazon Penthesilea by Achilles. Plate XIV. [1]

Note 1.p.604. The cup is 15.8 ins. diameter within the border, 17.7 ins with the border. The drawing of Miss Evrard was executed after Plate VI of Griechische Vasenmalerei.

If there be in the epic act of Achilles an episode that one might be pleased to resume to find there material for facile development, by the Greek poets of the Hellenistic age and after then the elegiac poets of the age of Augustus, their

[illegible]
Penthesilea. After the death of Helen, Troy being deprived of
[illegible]
and disarmed his enemy. This is the final moment of the combat
[illegible]
and the other leg extending backward on the ground. Penthe-
[illegible]
With her right arm extended, she seeks to repulse Achilles,
[illegible]
arm which already plunges a broad sword into the neck of the
[illegible]
ures of her that will soon die. The eyes that will close are
[illegible]
thrust, he has his eyes fixed on the victim that will fall at
his feet in a moment. In this play of looks which thus cross,
[illegible]
and beauty cut off in its flower? This question suggests itself.
We could reply to with some assurance only if we possessed the
Ethiopiad, the lost poem of Arctinos of Miletus. This continu-
ation of Homer had given a sequel to the Iliad. He had related
[illegible]
the death of Achilles and the dispute between Ulysses and Ajax
[illegible]
the scene the duel of Memnon and Achilles, the corpse of Mem-
[illegible]
Amazons and the defeat of Penthesilea.

Unfortunately, there is preserved only a single verse of the
[illegible]

pupils and imitators, this is indeed the duel of Achilles and Penthesilea. After the death of Helen, Troy being deprived of its most valiant champion, called to its aid distant allies; the Ethiopian Memnon, son of Aurora, and the Amazons inhabiting the coast of Thermodon. There occurred under the walls of Ilium a great battle, in the course of whimh Penthesilea, the queen of these virgin warriors, massacreed many Greeks. To put an end to that carnage, Achilles intervened and soon everthrew and disarmed his enemy. This is the final moment of the combat which is represented by the painter. With one knee on the ground and the other leg extending backward on the ground, Penthesilea is there without defense before her ferocious conqueror. With her right arm extended, she seeks to repulse Achilles, while her left hand is raised and stiff, vainly grasping the arm which already plunges a broad sword into the neck of the young woman. No trace yet of suffering in the beautiful features of her that will soon die. The eyes that will close are widely opened and are raised as if with a mute prayer to the face of the hero. With raised head and to better ensure his thrust, he has his eyes fixed on the victim that will fall at his feet in a moment. In this play of looks which thus cross, did the painter desire to show an intention, which we are tempted to suppose, touched as we are by this living image of youth and beauty cut off in its flower? This question suggests itself, we could reply to with some assurance only if we possessed the Ethiopiad, the lost poem of Arctinos of Miletus. This continuation of Homer had given a sequel to the Iliad. He had related the events after the death of Hector, these succeeding even t the death of Achilles and the dispute between Ulysses and Ajax to know which of the two should inherit the arms of the hero. Now by the Ethiopiad were inspired the artists, who placed in the scene the duel of Memnon and Achilles, tte corpse of Memnon carried through space by Eos, and finally the battle of the Amazons and the defeat of Penthesilea.

Unfortunately,there is preserved on,y a single verse of the Ethiopiad, and we form an idea of the contents of this poem only by the Chrestomathy of Prochus. This Rhetor had taken pains to draw up summaries of all the epic poems that came down to his times. He had placed these summaries after each other

[illegible] order, so as to form a sort of [illegible]. This [illegible] and a dist- [illegible] of Achilles [illegible] Penthesilea, daughter of Ares, Thracian by birth, came to bring aid to the Trojans. She fought very bravely and Achilles killed her. The Trojans buried her, and Achilles slew Thersites who had injured and insulted him concerning the love, that he accused him of having conceived for Penthesilea." 1

Note 1.p.808. Cycliccorum poetarum fragmenta, at the end of [illegible].

[illegible] Crete and Quintus of Smyrna, who certainly borrowed from the [illegible] funeral honors rendered to the valiant Amazon, while others proposed to have her body torn by dogs or cast into the river. All the tales agree in the respect that the hero wished to [illegible] one would know if there was in this respect by Arctinos any- [illegible].

[illegible] *length the exploits of Penthesilea and the stroke of the spear* [illegible] *ing slain her, that he had not made her a prisoner to carry* [illegible]

[illegible]

Does the poet indicate at what moment there was born in Ach- illes that movement of tender pity that [illegible] called [illegible] helmet of the warrioress having once fallen off, he perceiv- the radiant face of the virgin that he had struck to death?

in what he believed a chronological order, so as to form a sort of continuous history. This analysis has a brevity and a distressing dryness. Here is what he sayr of the combat of Achilles and Penthesilea; "The Amazon Penthesilea, daughter of Ares, Thracian by birth, came to bring aid to the Trojans. She fought very bravely and Achilles killed her. The Trojans buried her, and Achilles slew Thersites who had injured anf insulted him concerning the love, that he accused him of having conceived for Penthesilea." [1]

Note 1.p.606. Cyclicorum poetarum fragmenta, at the end of the Greco-Latin Homer of Didot. p.583.

How was betrayed without preventing the murder, this love with which Thersites so coarsely reproached Achilles? This is what we learn from other writers of the late epoch, Dictus of Crete and Quintus of Smyrna, who certainly borrowed from the old poem the principal traits of their tale, free to mix with it details which they drew from their own imagination.[2] The Latin rhetor and the eetarded epic poet in the full Roman empire relate with the invectives, which cost Thersites so dear, were provoked by the desire that Achilles had expressed to see funeral honors rendered to the valiant Amazon, while others proposed to have her body torn by dogs or cast into the river. All the tales agree in the respect that the hero wished to show to the mortal remains of the vanquished enemy; but what one would know if there was in this respect by Arctinos anything more than the expression of this generous feeling.

Note 2.p.606. Dictys. III, 15. Quintus of Smyrna relates at length the exploits of Penthesilea and the stroke of the spear by which Achilles overthrew her and her horse; then Achilles removed her helmet, when perceiving her face, he regretted having slain her, that he had not made her a prisoner to carry her into Thessaly, where she would have shared his couch (I, 671-673). To Quintus refers in two words the scholiast of Homer ((ad Iliadem. II, verse 220). Likewise Propertius (IV, 10-15).

Does the poet indicate at what moment there was born in Achilles that movement of tender pity that Thersites called love? Did he show Achilles experiencing a sort of charm, when the helmet of the warrioress having once fallen off, he perceived the radiant face of the virgin that he had struck to death?

did he paint him as seized by sorrow and regretting too late the blow that he has just given? One is inclined to believe it when he reads the description that Pausanias gives of the frescos executed by Panaenos, brother to Phidias, who decorated the lower panels of the throne of Zeus at olympia. On one of those panels Pausanias represented Penthesilea as expiring and Achilles supporting her.[3] Like the painter of our cup, nearly his contemporary, from the Ethiopiad Panaenos must have taken the subject of his painting. Now in this at the end of the combat appears very different from what he has in the Iliad, where he aggravates by such cruel words the pain and agony of Hector. In the painting of Panaenos, why did Achilles as a friend thus aid the dying woman to lie down gently on the ground, if some verses of the poet had not suggested to him the idea of understanding and of announcing thus the scene of a pathetic death? [1]

Note 3.p.606. Pausanias. V. 11-6.

Note 1.p.607. In the Clorinda of Tasso (Jerusalem delivered, cantos III and XII) there must have been a memory of the Penthesilea of Arctinos. The idea of this romantic episode would h have been suggested to the Italian poet by reading these writings of Dictys and of Dares, that were much read in the middle ages, of which several editions and translations were made from the end of the 15 th and in the 16 th centuries. Tancred slew the Syrian Amazon without havin seen her face, and when he had recognized her, in despeir he aided her to die.

What the ceramic painter represented is the phase of the drama preceding by some moments that represented by Panaenos. Penthesilea has already been struck at the sources of life; but life has not yet left her. Her features are not deformed by suffering, and her eyes retain all their brilliancy. This is the moment when the hand of Achilles gives death, his soul has the sudden and almost crushing revelation of the nobility of the marvellous being that his steel has condemned without help to rapid destruction. The evil has been done, he is no longer the master to repair it. When he withdraws his sword from the wide wound, the blood will flow in waves and strangle the wounded one. Then in his suddenly troubled heart awakes that admiration and compassion expressed by the pose that Panaenos gave to his Achilles.

[illegible] the spectator the feelings with which his work has inspired [illegible] ceeded in placing so much expression in his Achilles and Pen- [illegible] to fill the entire field, and one must be struck by the part that the artist has derived from the space allowed him. At the [illegible] eir presence to explain itself, but which do not risk attract- ing too much attention, that must be entirely devoted to the tragic pair of Achilles and Penthesilea. Behind the Amazon is a Greek warrior with sword in hand, who turns toward the com- batants; he prepares to come to the aid of Achilles, if per- [illegible] Behind Achilles lies dead on the ground an Amazon pierced by [illegible] ness of the combat ended by the victory of Achilles. Ajax, the Greek warrior, if this be desired, in a way forms a pendant of [illegible] ling Penthesilea. Thus in the composition is an equilibrium that gives a high idea of the professional skill of the painter.

This skill is no less apparent in the entire character of the drawing. The line there has a freedom and singular bol[illegible] The profile of Penthesilea is recommended by a rare purity of [illegible] muscles are plainly indicated there but with much decision in the nudes of Ajax as on the torso and thighs of Achilles. The movements are rendered with very sure accuracy. There is in the presentation of the body and members the freedom that Bry- gos has placed in his painting of satyrs attacking Hera and Iris (Figs. 322, 323). Thus the left leg of Penthesilea that extends behind, is not shown in profile, as it would certainly have been in a more ancient [illegible]. This leg turns; the calf develops its roundness there and the foot is seen in front vi- ew. Also in front view are presented the right foot of Ajax and the left foot of Achilles. There is also noted the foresh- ortening of the right leg of the corpse of the Amazon lying on

It does not seem doubtful that the ceramist, by the manner in which he has composed his painting, desired to produce in the spactator the feelings with which his work has inspired us. It is already a proof of his mastery, that of having succeeded in placing so much expression in his Achilles and Penthesilea; but in this alone this group would not have sufficed to fill the entire field, and one must be struck by the part that the artist has derived from the space allowed him. At the right and left of the principal persons he has placed two accessory figures, sufficiently connected with the action for their presence to explain itself, but which do not risk attracting too much attention, that must be entirely devoted to the tragic pair of Achilles and Penthesilea. Behind the Amazon is a Greek warrior with sword in hand, who turns toward the combatants. He prepares to come to the aid of Achilles, if perchance the latter has some difficulty in conquering his enemy. Behind Achilles lies dead on the ground an Amazon pierced by wounds from which flows the blood. This image shows the bitterness of the combat ended by the victory of Achilles. Ajax, the Greek warrior, if this be desired, in a way forms a pendant of Achilles, just as the prostrate Amazon corresponds to the kneeling Penthesilea. Thus in the composition is an equilibrium t that gives a high idea of the professional skill of the painter.

This skill is no less apparent in the entire character of t the drawing. The line there has a freedom and singular boldness. The profile of Penthesilea is recommended by a rare purity of lines and a severe elegance. As for the internal modeling, the muscles are plainly indicated there but with much decision in the nudes of Ajax as on the torso and thighs of Achilles. The movements are rendered with very sure accuracy. There is in the presentation of the body and members the freedom that Brygos has placed in his painting of satyrs attacking Hera and Iris (Figs. 322, 323). Thus the left leg of Penthesilea that extends behind, is not shown in profile, as it would certainly have been in a more ancient painting. This leg turns, the calf develops its roundness there and the foot is seen in front view. Also in front view are presented the right foot of Ajax a and the left foot of Achilles. There is also noted the foreshortening of the right leg of the corpse of the Amazon lying on

the ground. The thigh projects forward and conceals from view [illegible] pose of the two arms of the dead. The latter with a gesture of terror raised them in the air, when she felt the steel enter her chest. When she fell, her arms remained stretched on the ground behind her head. Both hands are joined, the thighs are crossed and pressed closely against each other in the last spasm of agony. What adds to the effect of this figure is in the half open eyes and the open mouth of the face shown in front view, as at the instant when the separated lips breathed the last sigh. Finally, the outside of the shield is shown in perspective.

[illegible] in certain respects more advanced than even that of the master. The representation of the eye as it appears to the spectator in [illegible] of the heads of the work of Brygos. The eye is here more freely [illegible] ar form frequently given to it by Brygos. There is better felt [illegible] ures, the transparent cornea retains the appearance of a circle, [illegible] very little required for the ceramic painter to triumph over [illegible] an image that may be correct in all points.

[illegible] of this chief of a workshop for one to hesitate to proclaim the analogy. The resemblances are of all kinds. Our painter [illegible]

the ground. The thigh projects forward and conceals from view the entire lower portion of the member. A happy find is the pose of the two arms of the dead. The latter with a gesture of terror raised them in the air, when she felt the steel enter her chest. When she fell, her arms remained stretched on the ground behind her head. Both hands are joined, the fingers are crossed and pressed closely against each other in the last spasm of agony. What adds to the effect of this figure is in the half open eyes and the open mouth of the face shown in front view, as at the instant when the separated lips breathed the last sigh. Finally, the outside of the shield is shown in perspective.

If by this ease and expressive vigor the drawing of the anonymous painter recalls that of Brygos, it does not fail to be in certain respects more advanced than even that of the master. The representation of the eye as it appears to the spectatorin the face seen in profile is here nearer the truth than in most of the heads of the work of Brygos. The eye is here more freely open toward the inner angle without affecting the dry triangu-ar form frequently given to it by Brygos. There is better felt the curve described by the orbit of the eyelids. There remains here only a trace of the ancient convention. In the three figures, the transparent cornea retains the appearance of a circle, while in the side view it must present only the aspect of a segment of a circle. Finally, the projection of the upper eyelid and the eyelashes is scarcely indicated. There is then very little required for the ceramic painter to triumph over a difficulty, which for more than a century had arrested the most skilful of his predecessors. There is not much to do to succeed in giving to the eye in representations and in profile an image that may be correct in all points.

If for the trace of the eye, the decorator of our cup seems more disengaged from the past and more modern, if one may so speak, than Brygos himself, this cup by its entire execution too nearly approaches cups, that have come to us with the mark of this chief of a workshop for one to hesitate to proclaim t the analogy. The resemblances are of all kinds. Our painter has no more taste for writing than Brygos. He does not employ that to fill the field, which he knows so well how to fill

with living and passionate figures. No legends are here in the
[illegible]
is known of the popularity of the myth in question have been
recognized Achilles and Penthesilea. On the outside of the cup,
[illegible]
stroke of the brush ephebes preparing their horses for the race,
there is no inscription other than pais kalos twice repeated.
[illegible]
[illegible]
of color as Brygos. Here is a variety of tones that before Bry-
gos was not in the customs of the ceramists of Athens. The man-
tle of the warrior on the left is of a dull red with white re-
touches, and that of the warrior at the right is a clear gray
with overlays of white and brown. The same gray has served for
[illegible]
Penthesilea over her fine tunic of linen. Touches of violet r
represent the blood that has flowed on the clothing of the Am-
[illegible]
ack to accent on the light ground of the clay the ornaments
[illegible]
ich is clothed the corpse of the Amazon.

What adds to the effect and the richness of this polychromy
was the important part that gold played in this decoration. H
[illegible]
vase are felt in places slight reliefs, which correspond to
the parts of the image on which gold was formerly applied. In
some parts there remains something of the gleam of that gild-
[illegible]
presents a dull tint due to the mordant on which was formerly
[illegible]
guards of the swords as well as also on the jewels of the women,
[illegible]
and ankles.

The beauty of this painting struck the archaeologist
that called attention to this cup, that it merits and of which
a faithful image has been presented.[1] In the first gush of en-

with living and passionate figures. No legends are here in the interior of the bowl. By the costumes and particularly by what is known of the popularity of the myth in question have been recognized Achilles and Penthesilea. On the outside of the cup, where the painter has limited himself to sketching with a rapid stroke of the brush ephebes preparing their horses for the race, there is no inscription other than pais kalos twice repeated.

What further again more strongly proves this relationship is, that the anonymous painter takes the same pleasure in the play of color as Brygos. Here is a variety of tones that before Brygos was not in the customs of the ceramists of Athens. The mantle of the warrior on the left is of a dull red with white retouches, and that of the warrior at the right is a clear gray with overlays of white and brown. The same gray has served for the sort of jacket held close at the waist by a girdle worn by Penthesilea over her fine tunic of linen. Touches of violet r represent the blood that has flowed on the clothing of the Amazon wounded to death. The painter has employed with skill black to accent on the light ground of the clay the ornaments decorating the helmets and the dark bands of the tights in which is clothed the corpse of the Amazon.

What adds to the effect and the richness of this polychromy was the important part that gold played in this decoration. H Here on the cup of Iliopersis, by passing the fingers over the vase are felt in places slight reliefs, which correspond to the parts of the image on which gold was formerly applied. In some parts there remains something of the gleam of that gilding; but even where all the shine has disappeared, the clay presents a dull tint due to the mordant on which was formerly applied the thin layer of metal. The traces of that coating a are found both on the little rounded bosses and on the narrow bands of slight projection. Thus is proved the application of gilding on the cuirass of Ajax, the shield of Achilles and the guards of the swords as well as also on the jewels of the women, their eardrops and the bracelets which they wore on the wrists and ankles.

The beauty of this painting strongly struck the archaeologist that called attention to this cup, that it merits and of which a faithful image has been presented.[1] In the first gush of en-

enthusiasm that he inspired, he refused to admit that this painting was the work of one of the decorators, whose brushes w were for hire by the manufacturers of the Ceramicos. He inclined to see there a painting that the chief of a workshop had exceptionally required, doubtless by placing a price on it, from one of the famous artists, who then covered by their frescos the walls of the edifices of Athens, Olympia and Delphi. Perhaps it would not be necessary to press Furtwängler much to lead him to pronounce the name of Polygnotos. According to him, this cup dated about 400, i.e., at a time when that painter h had already produced his most celebrated works, and when the influence of his grand style made itself felt on those, who in one way or another practised the trade of painter.

Note 1.p.610. We speak of Furtwängler in the study that he devoted to this cup (Griechische Vasenmalerei. I, Pl. VI, p. 27-35). Then there had been given only a bad image of this cup in Gerhardt, Trinkschalen and Gefässe. Pl. IV, 6.

However seductive this hypothesis, the learned genius who had advanced it abandoned it for himself. What must have decided him to make this sacrifice was on the one hand the impossibility that he found of citing any text, which permits one to think that any historical painter lent his aid to the potters. Particularly that he believed that he recognized the hand of the painter of Penthesilea in the decoration of several other vases. Among those which he attributes to the same artist appear two vases that we shall study, that on which is represented Apollo taking vengeance on Tityos and the vase with white ground in the museum of Berlin that Euphronios signed as p potter. He assigns no name; he contents himself with saying t that in the painting of Achilles and penthesilea we have a masterpiece of a very skilful ceramic painter, whose works are to be placed on the undecided frontier that separates the severe from the free style, Douris and Brygos from Medias.[1]

Note 1.p.611. Griechische Vasenmalerei. I, p. 282-286.

Without claiming to know more, we shall insist on the analogies that permit the establishment of a comparison between our cup and the vases bearing the signature of Brygos. There is in both the same kind of composition, the same freedom of drawing, the same skill in expressing feeling and passion less by alteration of the face than by the choice of attitudes and the vivacious

[illegible]
[illegible]
[illegible]

[illegible]
[illegible]
at first from the general view. On the clothing of the dead Amazon we find those black points in the form of little circles or of minute crosses, which on most vases of Brygos the [illegible] (Fig. 319, 320, 324-330).[2] Finally, the sigma that we see here in t[illegible]; now it is the modern type of the letter that is offered to us [illegible]. It is certain that Brygos was only the chief of a workshop; there is every reason to [illegible] [illegible] [illegible] [illegible] orators of clay inspired by most knowledge of grand art, and [illegible] into the new paths.

Note 2.p.311. Histoire de l'Art. X. p. 564.

[illegible] or of which is seen Apollo throwing himself on the giant Tityos, [illegible]. At the left, Apollo with raised sword marches or rather runs [illegible] by terror, he has fallen on his knees; his left arm is bent on [illegible] gesture of prayer and of despair. Behind Tityos is a woman with her head turned toward Apollo. She is Ge, the earth, mother of giants. While making a movement of recoil, she lowers her veil over her face so as not to be a witness of the murder of her son.

[illegible] [illegible] which was decorated by the same artist.[1] A careful examination [illegible] [illegible] of the plant are mixed with leaves. Here as on the other vase, the entire effect of the painter is devoted to the painting [illegible]

expression of the movements. It is particularly the very marked taste that in both, the painter has for polychromy and for the use of gilding.

It is further not to the secondary details that do not concur here in rendering more apparent still the impression received at first from the general view. On the clothing of the dead Amazon we find those black points in the form of little circles or of minute crosses, which on most vases of Brygos the brush has amused itself in scattering over the clothing (Fig. 319, 320, 324-330).[2] Finally, the sigma that we see here in t the legends of the exterior is that sigma with three branches; now it is the modern type of the letter that is offered to us by the signature of Brygos (Fig. 322). It is probable that Brygos was only the chief of a workshop; there is every reason to believe that the painter of the Penthesilea is one of the artists, who worked for this very well informed manufacturer. He knew how to choose his ordinary collaborators among those decorators of clay inspired by most knowledge of grand art,and who applied themselves most successfully in leading ceramics into the new paths.

Note 2.p.611. Histoire de l'Art. X. p. 564.

To the same painter we attribute also the cup in the interior of which is seen Apollo throwing himself on the giant Tityos, whe attempted to do violence to his mother Latona (Fig. 343). At the left, Apollo with raised sword marches or rather runs to Tityos. The latter has not even attempted to resist. Seized by terror, he has fallen on his knees; his left arm is pent on his chest; he lifts his right arm raised toward heaven in the gesture of prayer and of despair. Behind Tityos is a woman with her head turned toward Apollo. She is Ghe, the earth, mother of giants. While making a movement of recoil, she lowers her veil over her face to as not to be a witness of the murder of her son.

At the first glance cast on this cup, one has the impression that it closely is related to that of Achilles and Penthesilea, which was decorated by the same artist.[1] A careful examination leads one to affirm what was at first suspected. The frame is entirely similar in both, a crown of ivy on which the berries of the plant are mixed with leaves. Here as on the other vas, the entire effect of the painter is devoted to the painting in

[illegible]
sons conversing together, and the brush has made there only
slight sketches. These have further suffered much and are al-
most effaced, while in the hollow of the bowl, if the surface
[illegible]
and the profile of the woman. What before all justifies the c
comparison which we have established is the arrangement of th
[illegible]
to fill well the field that he has done elsewhere with four.
[illegible]
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[illegible]
Tityos stand two figures, the slenderness of the nude Apollo
coldly launched in the space and the nobility of an image of
a woman enlarged by the pose and the long folds of her cloth-
[illegible]
er, there is both equilibrium and contrast.

[illegible]
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[illegible]
to what we have observed on the other cup is the Greek charm
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lo in which is felt all the vigor of divine and triumphant yo
th. All is calculated in this image to increase the effect. [illegible]
[illegible]
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pierced to the heart the children of Niobe. The painter has k
[illegible]
the head, passed behind it and not concealing the beautiful f
face of the god. The female figure facing Apollo is not so wel
done in all points. When one reworks her, he commences by see-
ing only the expressive grace of the gesture by which the dis-
tressed mother seeks to bring before her eyes the shawl that
covers her shoulders and brow; but when the entire image is
considered, there is discovered a serious fault in drawing. In
that figure are two movements which oppose each other, and that
cannot be produced simultaneously in the same person. The ent-
ire lower part of the body leans [illegible]
[illegible]

the bowl. The theme of the exterior is commonplace, young persons conversing together, and the brush has made there only slight sketches. These have further suffered much and are almost effaced, while in the hollow of the bowl, if the surface of the clay shows some wear, there are only restoredthe eye o and the profile of the woman. What before all justifies the c comparison which we have established is the arrangement of the paintings. With these figures the painter has also known how to fill well the field that he has done elsewhere with four. At the centre of the scene is the kneeling figure of the giant, who is complicated by the extension of the arm projecting forward and the bending of the lower members. Befor and behind T Tityos stand two figures, the slenderness of the nude Apollo boldly launched in the space and the nobility of an image of a woman enlarged by the pose and the long folds of her clothing. Between these two figures that form pendants of each other, there is both equilibrium and contrast.

Note 1.p.612. Furtwängler has no doubt on this subject (Griechische Vasenmalerei. I, p. 276).

After this mode of composition, what is found here similar to what we have observed on the other cup is the frank charm and the certainty of the drawing. On any Attic cup is scarcely any figure that equals by its proud elegance that of this Apollo in which is felt all the vigor of divine and triumphant youth. All is calculated in this image to increase the effect. The bow and arrows held in the left hand recall the murderous effect of those arrows which never miss their aim, and that have already punished other insults offered to Latona, and which pierced to the heart the children of Niobe. The painter has k known how to arrange the right arm, raised to the height of the head, passed behind it and not concealing the beautiful f face of the god. The female figure facing Apollo is not so well done in all points. When one regards her, he commences by seeing only the expressive grace of the gesture by which the distressed mother seeks to bring before her eyes the shawl that covers her shoulders and brow; but when the entire image is considered, there is discovered a serious fault in drawing.In that figure are two movements which oppose each other, and that cannot be produced simultaneously in the same person. The entire lower part of the body leans to the right, as indicated

[illegible] the foot and also the left leg, which [illegible] in that direction, the painter was desired to show by this that the Amazon [illegible] Apollo; for the upper part of the body is turned to the opposite side, the head faces Apollo. That is an attitude which the body could take only at the cost of a v violent twist. The painter has contented himself with too much [illegible] one of those conventions, which in the paintings of his predecessors allow two views to coexist, such as the p profile view for the head and members, and the front view for the torso. The defect is real; but it is lessened or at least concealed in a certain measure by the amplitude of the drapery. On the other hand, this same painter has made proof of a cert- ain mastery in the figure of Tityos. The right leg presented there with the same foreshortening as on the cup of Penthesilea, the left leg of the dead Amazon. Here also the thigh conceals the entire lower part of the same member, save the foot which shows a front view [illegible]. In the face of the giant, the eye is treated in the same fashion as in that of Penthesil- ea. The lips are opened. It seems that a cry escapes her.

If for the art of the composition and the style of the draw- ing this cup recalls so very nearly that previously described, the resemblance is also marked by other indications. There is a presumption of common origin in the identity of the frames. The same decorator must have executed these two garlands of ivy. He made an entirely similar use of gilding on the two vases. There was in both garlands gold on the berries of the plant. It was here on the leaves of the crown of laurel that binds the brow of Apollo, as well as on the bracelets that he wears on the left wrist and the ankle of the right leg. Some traces of gilding on the diadem and the eardrop of Ge. Finally, it is the sigma with four branches that we find here, and a det- ail that merits mention, in the legends of both cups it lies horizontally instead of being vertical, thus M. It is believe that [illegible], the mention of the same name is in the writing of the two groups of legends.

The cup of Tityos must then follow the fate of the cup of Penthesilea. Like that it allows itself to be connected with cert- ainity to the workshop from which issued the vases signed by [illegible]

by the foot and also the left leg, whose knee lifts the fabric in that direction, the painter has desired to show by this that the goddess fled before Apollo; but the upper part of the body is turned to the opposite side. The head faces Apollo. That is an attitude which the body could take only at the cost of a v violent twist. The painter has conformed himself with too much complaisance to one of those conventions, which in the paintings of his predecessors allow two views to coexist, such is the p profile view for the head and members, and the front view for the torso. The defect is real; but it is lessened or at least concealed in a certain measure by the amplitude of the drapery. On the other hand, this same painter has made proof of a certain mastery in the figure of Tityos. The right leg presented there with the same foreshortening as on the cup of Penthesilea, the left leg of the dead Amazon. Here also the thigh conceals the entire lower part of the bent member, save the foot which shows a front view beside the knee. In the face of the giant, the eye is treated in the same fashion as in that of Penthesilea. The lips are opened. It seems that a cry escapes her.

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The cup of Tityos must then follow the fate of the cup of Achilles. Like that it allows itself to be connected with probability to the workshop from which issued the vases signed by Brygos. There is also something here that establishes a relation

still closer between our cup and the cups of Brygos. In most of those, as we have caused to be noted in regard to those paintings where the arrangement of the drapery was most clearly presented (Figs. 319, 322, 323, 326), the clothing of the woman is no longer the long Ionian tunic with the mantle thrown over it. It is the Dorian peplos as clothed Ghe, that in which are draped at the Parthenon mortal women and goddesses. With the peplos as cloteed Ghe, and this same costume offers there the arrangements which characterize it on the statues of Phidias. There is on the front the apoptygma, that panel of the fabric that from the top falls on the chest; there is below on the abdomen another doubling of the cloth, which is obtained by drawing up and raising a part of the fold from the bottom. To keep in place this portion of the dress, it was fixed by m means of a cord. This band thus used as a girdle is very well distinguished on the figure in question. Like the works of Brygos to which we have compared it, our vase would date about 460. That is the time when all artists, painters as well as sculptors, began to understand what beautiful uses thay could make of the new costume that fashion had just caused to be adopted for women at Athens; but they did not succeed for the first s step in that undertaking. The folds of the drapery are much s simpler here than they will be later, they lack body.

Finally, one cannot omit to indicate a last peculiarity in the representation of this drapery. The veil of Ghe is all spotted with the black dots, which the workmen of Brygos loved to scatter over their fabrics. These scattered points used to decorate the mantles of persons again causes one to think of Brygos before a skyphos of the museum of Vienna, for which the anger of Achilles outraged by Agamemnon, and then his sorrow after the death of Patroclus, furnished the painter with the subject of his decoration; but there were other motives for attributing this vase also to the workshop of Brygos.[1] Of the two paintings that decorate this vase, one appears to represent the Greek chiefs who held a council to find means to soften the irritated soul of the son of peleus. In the other painting, more important and much more carefully executed, there is recognized at first sight the scene of one of the most celebrated episodes of the Iliad, the visit of Priam made to Achilles to

obtain the restoration of the body of his son (Fig. 344). Behind the aged kingmarch the bearers of the presents offered, t two young men and two young women.[2] Here the painter has followed the text of Homer more closely than usually do the decorators of clay, when they are inspired by epic poetsy. According to the poet, at the moment when Hermes introduces Priam into the tent, and whom he has made invisible to all eyes, Achilles has just finished his repast.[1] What the poet wished to represent was the attitudes of the persons in that brief instant before there left the lips of Priam the pathetic prayer, which touched the heart of the hero.

Note 1.p.615. Gräschische Vasenmalerei. II, Pl. 84, p.123-124.

Note 2.p.615. Not to be compelled to reduce the image too much, we have made appear only one of the servants that accompanied Priam.

Note 1.p.616. Iliad. XXIV. 475-478.

Achilles is lying on his couch before a table covered by the food. He holds in his hand the knife that served to carve his meat. He has not yet perceived the unexpected guest that the gods have sent to him. His head is turned to the other side t toward the back of the tent. Before him is a young servant, w whose role is defined by the utensils that he handles, the cup and the ladle with a long handle, which serves to lift the wine in the cratera. At the other end of the couch stands Priam leaning on his staff. He waits until Achilles turns his head and discovers his presence. Then he will clasp the knees of the c conqueror of Hector, "he will kiss those terrible hands, those murderous hands that have slain so many of his sons."[2] Beneath the couch is the corpse of Hector. Thongs fastened about his wrists recall that Achilles dragged him in the dust daily under the walls of Troy.

Note 2.p.616. Iliad. XXIV. 478-479.

We note in this painting the same merits that we have admired in Brygos. If there is not here that ardor and even that distraction of movement that we have indicated with Brygos, it is because the subject does not lend itself to that; but in this scene in which the agitation is only in souls profoundly moved by grief and anger, where the attitudes must remain dignified and calm, the painter has not placed less judgement in the con-

[illegible]

[illegible]

[illegible]

ect of the figures. At the left are only four supernumeraries t
that accept themselves of a servile duty. Yet if it is the c
[illegible]
of their counted steps, in the ease with which all of them bear
[illegible]
women with heavy baskets on their heads. There is also a desi-
red contrast between the draped figures of the servant women,
like the canephores in procession, and the slenderness of the
nude youth at the other end of the field. However well posed
they are, these accessory figures do not distract the attention
from the group in the right part of the painting, which is for-
med by the three persons gathered there. Priam uncertain of the
[illegible]
by the death of Patroclus, and that corpse lying on the ground
[illegible]
terest of the painting for the mind of the spectator; looking
[illegible]
the words that the poet has placed in the mouth of Priam, those
that appeal to the filial piety of the hero and will find the
way to his heart. This moving attempt and the anticipated vis-
ion of the memorable interview is that whose impression the
[illegible]
proof of the skill and taste that encloses this group among the
figures almost foreign to the action, and please by the severe
elegance of the lines defining their contours and movements.
Like the arrangement of the scene and procedures of the exe-
cution are even those of Brygos. To judge of the accuracy and
freedom of the drawing, it suffices to cast the eyes on the
figure of the cupbearer, where the brush has very well rend-
[illegible]
which about that time Polycletus made the fashion in statuary.
One of the feet is seen in front view, as in two of the painti-
ngs that we have believed it right to attribute to Brygos. The

composition, than Brygos did in the tumult of his battles and his bacchanals. Between the two parts of the painting there is a sensible difference in the data of the theme and in the aspect of the figures. At the left are only four supernumaries t that acquit themselves of a servile duty. Yet if it is the combination of the three figures at the right, which speaks to t the imagination and which reminds us of some of the most admirable verses of the Iliad. It finds some pleasure on the rhythm of their counted steps, in the ease with which all of them bear their burdens, the men with amphoras on their shoulders and the women with heavy baskets on their heads. There is also a desired contrast between the draped figures of the servant women, like the canephores in procession, and the slenderness of the nude youth at the other end of the field. However well posed they are, those accessory figures do not distract the attention from the group in the right part of the painting, which is cormed by the three persons gathered there, Priam uncertain of the reception that his prayer will receive, Achilles made ferocious by the death of Patroclus, and that corpse lying on the ground where all feet may trample it. Doubtless there is the chief interest of the painting for the mind of the spectator; looking at those persons, one waits and believes that he already hears the words that the poet has placed in the mouth of Priam, those that appeal to the filial piety of the hero and will find the way to his heart. This moving attempt and the anticipated vision of the memorable interview is that, whose impression the painter has particularly proposed to give; but this has made proof of the skill and taste that enclose this group among the figures almost foreign to the action, and please by the severe elegance of the lines defining their contours and movements.

Like the arrangement of the scene and procedures of the execution are even those of Brygos. To judge of the accuracy and freedom of the drawing, it suffices to cast the eyes on the figure of the cupbearer, where the brush has very well rendered the grace of the first youth. The pose is very easy. The entire body rests on one leg, the right. This is the same movement, which about that time Polycletus made the fashion in statuary. One of the feet is seen infront view, as in two of the paintings that we have believed it right to attribute to Brygos. The

trace of the profile of Achilles is even that of the heads by Brygos. Here is that taste for polychromy which characterizes the execution of Brygos. The strips of meat arranged on the edge of the table are indicated by touches of red laid directly on the clay. With a reddish brown color is represented the color of the hair of Achilles and of the two female porters that close the procession. Finally, and no indication is more significant, we find here the hatchings made with little lines of diluted black, that Brygos employs to mark the shadows.. The painter has used them to cause to be felt the curvature of the shield fastened on the wall.

[illegible] points scattered over the fabrics., and finally the skill with which the painter has filled his background by distributing there various accessories according to his fancy. Thus he has [illegible] of the tent, the shield at the centre of which is a Gorgon's [illegible] cups as Phenix or Peleus, for whom Briseis pours out a drink; [illegible]

Finally, for reasons of the same kind there can be attached [illegible] seum of Munich.[1] In the interior is a Menad that balances a thyrsus in her right hand, while with the left she holds a pan- [illegible] displays in the movement of the entire body put in motion by [illegible] as reproduced from a cup signed by Brygos (Figs. 326, 327). There are noted here many peculiarities of execution on which [illegible] violet from the ground. All draperies are spotted with black points.

[illegible]

If one accepts the conjectures that we have presented in accord with the most refined connoisseurs of Greek ceramics, [illegible]

trace of the profile of Achilles is even that of the heads by Brygos. Here is that taste for polychromy which characterizes the execution of Brygos. The strips of meat arranged on the edge of the table are indicated by touches of red laid directly on the clay. With a reddish brown color is represented the color of the hair of Achilles and of the two female porters t that close the procession. Finally, and no indication is more significant, we find here the hatchings made with little lines of diluted black, that Prygos employs to mark the shadows.. The painter has used them to cause to be felt the curvature of the shield fastened on the wall.

We note also among the resemblances to indicate, the black points scattered over the fabrics,, and finally the skill with which the painter has filled his backgrounds by distributing there various accessories according to his fancy. Thus he has shown the helmet and shield of Achilles suspended on the wall of the tent, the shield at the centre of which is a Gorgon's head, and his sword in the sheath. In the bowl of one of these cups is Phenix or Peleus, for whom Briseis pours out a drink; Brygos has arranged in the same way as fixed on the wall the sword of the hero and his shield decorated by the image of a bull (Fig. 328). There are then many similarities, which amply justify the attribution of our vase to the workshop of Brygos.

Finally, for reasons of the same kind there can be attached to the same group with much probability another cup of the museum of Munich.[1] In the interior is a Menad that balances a t thyrsus in her right hand, while with the left she holds a panther whose head hangs toward the ground. By the energy that she displays in the movement of the entire body put in motion by drunkenness and ecstacy, this painting recalls that of the komos reproduced from a cup signed by Brygos (Figs. 326, 327). T There are noted here many peculiarities of execution on which we have already had occasion to insist. The leaves of the vine branch that shade the head of Dionysos are detached in reddish violet from the ground. All draperies are spotted with black points.

Note 1.p.618. Griechische Vasenmalerei. Pl. 49.

If one accepts the conjectures that we have presented in accord with the most refined connoisseurs of Greek ceramisc, there

would then be reason to credit to Brygos, besides the cups that he took the trouble to sign, some of the most beautiful anonymous vases that are contained on the museums, some of those w which pest represent the last effort of flowering of the severe style. It would be easy to extend this list; but we shall content ourselves by citing a cup that it has been proposed to a assign to the workshop of Brygos. The indications alleged are here of a different order from those which we have so far presented. For this motive and the curiosity of the fact, we shall give this example of the hypotheses with which is pleased the ingenious subtlety of archaeologists.

This refers to a cup of the British Museum found at Vulci.[1] In the bowl a very young girl is clothed in a long transparent tunic and dances before a young man crowned with leaves and lying on a bed. On the outside are scenes of a feast, of which we reproduce one half (Fig. 345). Indeed there in the execution are certain traits which recall those of Brygos. The mantles are spotted with black points, and at one end of the painting is seen leaning against a column a youth, who is equipped with the ladle and phiale and plays the part of cupbearer. This figure is almost similar to that which we mentioned on the vase of Achilles and Priam, which we believe we had serious reasons to credit to Brygos. The same nudity and the same pose. All the difference is that here the weight of the body rests on the l left leg and not on the right. These indications have their value; but what has particularly called attention to this vase and made one think of Brygos is a peculiarity of another kind, the very singular orthography which the painter of the letters has adopted here for certain names of kaloi and kalai read on the vase. All those names belong to Attic onomastics, and several of them, Kallisto, Demonikos, Aristokrates, have nothing to cause remark; but besides these names correctly written are others which vary from the habits of the current orthography of Athens. Thus there are found both inside and outside the f following forms; Pilitos for Philitos, Dipilos for Diphilos, Nikopile for Nikophile, Pilon for Philon. Now by a text of Aristophanes, by the inscriptions and by the grammarians, it is known that the northern dialects of Greek, those spoken in Macedonia and Thrace were reluctant to use the aspirates. They

replaced aspirates by stron or weak letters according to the order of the labials.[1]

Note 1.p.619. Catalogue III, E, 68. Hartwig. Meisterschalen. Pls. 34, 35; p. 319-324.

Note 1.p.620. Thus deriving in one of his comedies to cause the people to laugh at the police agents, who sometimes with a certain roughness maintained order on the agora and in the theatre, Aristophanes made the Scythian archer, who was perhaps . Thracian, say pilesei for Philesei, painetai for phainetai, kepale for kephale.(Thesmophoriazousai, verse 1086 et seq. The Macedonians said Biloppos instead of Philippos (Dümmler. Berl. Phil. Woch. 1888, p. 20). Die Greichen Vaseninschriften ihrer Sprache nach untersucht. p. 80).

The subrtitution of the strong labial for the aspirate in t the legends of this cup is too frequently repeated and has a too systematic character, for one to see in it the effect of simple negligence or the distraction of the painter. The latter was certainly not an Athenian of good family. He wrote as he pronounced. Men have not failed to see in this souvenir in this respect, that the name of Brygos appeared to be that of metic, of a foreigner of Thracian origin,[2] and from that it h has been supposed that this potter employed in his workshop w workmen, that he had drawn from his native land, and after several years spent in the Ceramicos, they had been unable to l lose their provincial pronunciation.[3] The conjecture is ingenious; but it strikes a serious difficulty. This is that on none of the cups signed by Brygos is found a trace of these provincialisms.

Note 2.p.620. Histoire de l'Art. Vol. X, p. 555.

Note 2.p.620. It seems indeed that there was in Ceramicos more than one workman originally from those northern provinces, where the did not know how to pronounce the phi. On the fragment of another cup is read pile kai instead of phile kai (Hartwig. Meisterschalen. Pl. C;, 2 and p. 320).

What would cause us to hesitate further in adopting this hypothesis is even the presence on this cup of those legends cited as proof. We have stated how Brygos is plain in writing, compared to his predecessors. On none of the authentic cups of Brygos is read a man's name accompanied by the epithet kalos.[1]

we then incline not to make Brygos a gift of this vase; but it no less retains its interest. It contributes by giving an idea [illegible] composition of that people of workmen supported by the Cerami- cus of Athens. [illegible] [illegible] -signers who came to establish themselves in addition to the na- tives of the country, where one is certain to find a remunera- tive salary?

[illegible]

When we have tried to connect some anonymous vases with the [illegible] who directed them or the painters who lent them their aid, what [illegible] -ples, how and with what prudence it is proper to employ this [illegible] [illegible]. It accustoms him to start from a primary statement, by which [illegible] character, to base on it other assertions, which thus find th- at they have a very fragile basis. That is a witty saying in [illegible] -ation of subtlety; but these adventurous conjectures sometimes risk discrediting science more than they serve it. It is then [illegible] resemblances are so striking, between an anonymous vase and certain vases avowed by their authors, that are believed in a [illegible] -man. In this measure we are ready for this investigation, but [illegible] a number of other vases that however merit mention, either for the qualities of their execution or for the singularity of the subject of their paintings. Their silence is even a revelation. [illegible] [illegible] two centuries on the workshops of Ceramicos, among the smoke [illegible] -ted more than the architects, sculptors and celebrated painters, to enrich Athens and to render popular in the entire basin of

we then incline not to make Brygos a gift of this vase, but it no less retains ts interest. It contributes by giving an idea of the variety of the ethnic elements, which enter into the c composition of that people of workmen supported by the Ceramicos of Athens. Even today for the working population of our great industrial cities, does not this inclued a number of foreigners who came to establish themselves in addition to the natives of the country, where one is certain to find a remunerative salary?

Note 1.p.621. Histoire de l'Art. Vol. X, p. 556.

When we have tried to connect some anonymous vases with the workshops that are known to us by the signatures of the potters who directed them or the painters who lent them their aid, what we particularly proposed was to show by some well chosen examples, how and with what prudence it is proper to employ this method. That certainly has its dangers, which we have not concealed. It exposes the archaeologist to dangerous temptations. It accustoms him to start from a primary statement, by which he does not fail to lose sight of the entirely hypothetical c character, to base on it other assertions, which thus find that they have a very fragile basis. That is a witty saying in which between men of the trade an attack may be made on affectation of subtilty; but these adventurous conjectures sometimes risk discrediting science more than they serve it. It is then best to restrict one's self to a small number of cases whose resemblances are so striking, between an anonymous vase and certain vases avowed by their authors, that are believed in a assuming a signature, only correcting a negligenca of the workman. In this measure we are ready for this investigation, but it seems to us useless and even dangerous to engage in it for a number of other vases that however merit mention, either for the qualities of their execution or for the singularity of the subject of their paintings. Their silence is eveu a revelation. Nothing indicates better what expenditure of imagination and of talent was made without aiming at glory, during more than two centuries en the workshops of Ceramicos, among the smoke of the kilns, by those ebscure artisans, who perhaps contributed more than the architects, sculptors and celebrated painters, to enrich Athens and to render popular in the entire basin of

[illegible]
ose the primacy of its art.

[illegible] phora painted at the foot, that came from Vulci (Fig. 346). A [illegible] prepare to throw the discus. The vigorous and compact bodies [illegible] nysos, three satyrs and four Menads.

Here is the image of a Menad detached from the painting; it will give an idea of the character of the execution (Fig. 347). While two of her companions are struggling with the satyrs, she advances, ardent and proud. In the right hand she holds the t[illegible] a crown of ivy placed on thick hair that falls no lower than the nape. Her lips are opened; she speaks and calls.

The exaltation of the Bacchic delirium is marked with even more force in the face of another Menad (Fig. 348). Her head [illegible] hears the sacramental cry that leaves it, evoi?

There are doubtless traces here of archaism, particularly in the drapery. The zigzags of its borders are too regular and t[illegible] ate points. But on the other hand, how this drapery follows [illegible] to its paroxysm.

[illegible] the same time as the works of Douris and of Brygos, is that in all the profiles, those of the satyrs as those of the Menads, while the eye retains the lenticular form, it tends to present [illegible] to the internal angle of the eyeball.

[illegible]

the Mediterranean the creations of its genius of form, to impose the primacy of its art.

One of the most remarkable of these anonymous vases is an amphora painted at the foot, that came from Vulci (Fig. 346). A Around the neck are ephebes, who in the interior of a gymnasium prepare to throw the discus. The vigorous and compact bodies are modeled with much precision. On the body of the amphora is a painting in which the persons are of greater dimensions, Dionysos, three satyrs and four Menads.

Here is the image of a Menad detached from the painting; it will give an idea of the character of the execution (Fig. 347). While two of her companions are struggling with the satyrs, she advances, ardent and proud. In the right hand she holds the t thyrsus resting on her shoulder, while her other hand holds a serpent that coils about her left arm. Her brow is enclosed by a crown of ivy placed on thick hair that falls no lower than the nape. Her lips are opened; she speaks and calls.

The exaltation of the Bacchic delirium is marked with even more force in the face of another menad (Fig. 348). Her head is entirely turned backward. Her mouth is widely opened. One hears the sacramental cry that leaves it, evoi?

There are doubtless traces here of archaism, particularly in the drapery. The zigzags of its borders are too regular and t the folds of the fabric floating backward terminate in too acute points. but on the other hand, how this drapery follows well the dash of the body thrown forward by the rapidity of t the walk! Especially what bold freedom and expression and freedom found in the same degree in the poses of the satyrs and in their faces convulsed by the violence of desire carried even to its paroxysm.

What gives reason to think that this vase dates at nearly t the same time as the works of Douris and of Brygos, is that in all the profiles, those of the satyrs as those of the Menads, while the eye retains the lenticular form, it tends to present itself in perspective. The pupil is there already almost fixed to the internal angle of the eyeball.

There are scarcely figures on the vase of that period that are superior of those of the persons of that Bacchanal. There is reason to attract to this beautiful vase an attention that

[illegible][1]

[illegible]

[illegible] ardor, which recall to us what Brygos has made of the same qualities in the assault that the satyrs made on Hera and Iris., (Figs. 322, 323), here is a vase on which an unknown but very skilful painter has made proof of very different merits. This [illegible] that is very soberly decorated by two elegant scrolls, one of which extends beneath the lip of the vase and the other surrounds the bottom. Within the frame formed by those ornaments are [illegible]. On the other side are also two figures, each holding a lyre in [illegible] cers of Aeolian poetry, Alceus and Sappho.(Plate XV). It is not [illegible] so brought together. In the attitudes given them by the painter, he seems to allude clearly to an incident of their lives, recalled by certain verses in every mouth. Those verses have come down to us, cited in support of one of those anecdotes which pleased the Greek imagination.[1] Alceus had in one of his odes informed Sappho that shame alone prevented him from declaring his love for her, and Sappho had replied:-

[illegible] totle. Rhetoric. I. 9.

"[illegible] and if thy tongue did not murmur bad words, shame would not turn thy eyes away, and thou wouldst have a right to tell what torments thee."

[illegible] of [illegible] and the eyes cast down, as if he dared not face the speaker. [illegible] her eyes fixed on Alceus, she seems ready to leave him, not [illegible]

[illegible]

it merited obtaining earlier.[1]

Note 1.p.623. Furtwängler and Reichhold. Griechische Vasenmalerei. Text. p. 233-234.

If in the decoration of this hydria we admire a spirit and ardor, which recall to us what Brygos has made of the same qualities in the assault that the satyrs made on Hera and Iris,, (Figs. 322, 323), here is a vase on which an unknown but very skilful painter has made proof of very different merits. This concerns a cratera in the form of a tall and slender chalice, that is very soberly decorated by two elegant scrolls, one of which extends beneath the lip of the vase and the other surrounds the bottom. Within the frame formed by those ornaments are four persons arranged in pairs. On one side are Dionysos and a nymph who prepares to fill the cratera that the god presents to her. No other inscription than the word kalos twice repeated. On the other side are also two figures, each holding a lyre in the hand. As we learn from the inscriptions, these are two dancers of Eolian poetry, Alceus and Sappho.(Plate XV). It is not alone by the title of rivals in genius and glory that they are so brought together. In the attitudes given them by the painter, he seems to allude clearly to an incident of their lives, recalled by certain verses in every mouth. Those verses have come down to us, cited in support of one of those anecdotes which pleased the Greek imagination.[1] Alceus had in one of his odes informed Sappho that shame alone prevented him from declaring his love for her, and Sappho had replied:-

Note 1.p.624. Alceus, fragment 55 (Bergk. Lyrici graeci). Aristotle. Rhetoric. I. 9.

"If you had only the desire for good and beautiful things, and if thy tongue did not murmur bad words, shame would not turn thy eyes away, and thou wouldst have a right to tell what torments thee."

We have the translation of this dialogue in form in the pose of the two persons of this painting. Alceus has his head bowed and the eyes cast down, as if he dared not face the speaker. On the contrary, she carries her head high, and while having her eyes fixed on Alceus, she seems ready to leave him, not without a certain air of disdain and anger.

This painting already offers a very lively interest by its

there. It evidences the popularity enjoyed at Athens by Eolian lyric poetry, [illegible] and Sappho have been called to decorate the side of a vase, t that had its marked place in the festivals, where men loved to repeat the songs of the table and of love by the poetess and poet of Lesbos. Sappho has been found on other vases;[1] but this painting is the only one on which the two images appear as cl- [illegible] ase. His two figures are isolated in the void of the field and have great charms in their ample height, ample draperies that wrap them and beneath which are indicated the forms of their bodies, with the lyres that seem to vibrate under their fingers. The fabrics in particular are treated by the hand of a master. The brush has known how to mark a very frank contrast between the linen tunics with fine and wavy folds, and the woolen mantles. One of the latter is very shortened is thrown over the s [illegible] in front in broad folds from the girdle to the knees of Sappho. The heads are both enclosed by the sacerdotal fillet; is not the poet in some fashion a priest of Apollo and the Muses? Both these heads have nobility and gravity; but the most successful is that of Alcaeus with his hair, whose locks float on his cheeks and nape, and with his pointed beard that falls on his chest. The head of Sapph is not as good. The painter attempted perspective; but he did not yet use it with full mastery. He has known how to present in foreshortening the right foot of this figure projecting beyond the bottom of the tunic; but when he wished to show the face in three quarter view, his brush betrayed him. The eye is badly drawn and the mouth is crooked. The convex curve of the jaw projects too much. Sappho has the appearance of a swelling.

Note 1.p.625. The list of these vases, among which is one with black figures, was drawn up by Comparetti (Museo ital.di ant.class. vol. II, p. 41 et seq).

This lack of skill causes us to believe that men are mistaken in seeking in this vase a product of the workshop of Brygos.[2] It is admitted that these calm figures of an almost sculptural character scarcely resemble the very animated figures, which decorate the vase signed by Brygos; but it is believed that

theme. It evidences the popularity enjoyed at Athens by Eolian lyric poetry. For this reason the idealized portraits of Alceus and Sappho have been called to decorate the side of a vase, t that had its marked place in the festivals, where men loved to repeat the songs of the table and of love by the poetess and poet of Lesbos. Sappho has been found on other vases;[1] but this painting is the only one on which the two images appear as close together. This curious subject the artist has made a happy use. His two figures are isolated in the void of the field and have great charms in their ample height, ample draperies that wrap them and beneath which are indicated the forms of their bodies, with the lyres that seem to vibrate under their fingers. The fabrics in particular are treated by the hand of a master. The brush has known how to mark a very frank contrast between the linen tunics with fine and wavy folds, and the woolen mantles. One of the latter is very shortand is thrown over the s shoulder of Alceus, while the other is much longer and extends in front in broad folds from the girdle to the knees of Sappho. The heads are both enclosed by the sacerdotal fillet; is not the poet in some fashion a priest of Apollo and the Muses? Both these heads have nobility and gravity; but the most successful is that of Alceus with his hair, whose locks float on his cheeks and nape, and with his pointed beard tha falls on his chest. The head of Sapph is not as good. The painter attempted perspective; but he did not yet use it with full mastery. He has known how to present in foreshortening the right foot of this figure projecting beyond the bottom of the tunic; but when he wished to show the face in three quarter view, his brush betrayed him. The eye is badly drawn and the mouth is crooked. The convex curve of the jaw projects too much. Sappho has the appearance of a swelling.

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This lack of skill causes us to believe that men are mistaken in seeking in this vase a product of the workshop of Brygos.[2] It is admitted that these calm figures of an almost sculptural character scarcely resemble the very animated figures, which decorate the cups signed by Brygos; but it is believed that

there is found in the trace of the profiles a similarity that does not strike me. Men stand patrticularly on these black points which the brush has scattered over the tunics of Sappho and of Alceus. This scattering of points is indeed among the habits of Brygos; but it is there a very secondary motive,that does not signify which of the artisans of Ceramicos could borrow it from the manufacturer in fashion. We do not believe it right to class this vase in the series of those of which Brygos avowed himself the author. By its qualities as well as by its defects, it seems rather to be the work of some other painter, whose name we shall never know. All that we know of this painter is, that he was a contemporary of Douris. Bitween the two figures of Alceus and Sappho is read this legend; dama kalos. On an Attic cup now lost, the name of Damas was read near that of Chaerestratos, the favorite most frequently mentioned on the vases signed by Douris.[1]

Note 2.p.625. Furtwängler. Griechische Vasenmalerei. Series II, p. 21-23 of text.

Note 1.p.626. Klein. Lieblingsinschriften. p. 125.

On the contrary, it is necessary to think of Brygos for the hydria known under the name of Vase Vivensio. There was given of it quite recently a transcript, that may be according to t the beauty of the original.[2] The painting which decorates its shoulder represents, like that on the exterior of the famous cup of Brygos (Pls. XII, XIII), the tragic seenes of the last night of Troy. The composition comprises no less than 17 persons. It evidences in its author a rare faculty of reflection and invention. The painter has known how to choose among the motives that he found in his predecessors, to appropriate those appearing to him as most happy, and to invent others, that seem to belong to himself. Thus the old Priam, who occupies the centre of the painting, is more pathetic here, more touching, than with Brygos. According to tradition, he is seated on the altar of Zeus; he holds on his knees the nude and bloody corpse of his grandson Astyanax (Pl. XVI). Already wounded himself in the head and shoulder, he has both hands clasped over his brow. Sunk in mute despair, he makes no effort to escape the mortal blow that will be given to him by Neoptolemus, who stands before him with raised sword. Behind the altar is a palm tree, t

[illegible]
[illegible]
night of storm to slip within the walls of Troy. A young woman sits on a stone at the foot of the trunk; her attitude witn-
[illegible]
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ground, who is found at the right of Fig. 349 under the palm.
[illegible]
nearly the same; there is a little difference in the movement
[illegible]
ing on her pedestal. She is sunk in her grief; but beside her
[illegible]
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her left arm. The latter with raised spear appears to menace
[illegible]
Oileus; but this menace of the powerless idol does not arrest
[illegible]
torn off her clothing. She only has to cover herself a light
[illegible]
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isner; but he will triumph over her resistance, and when he c
[illegible]
on the ground. As related by the epic poem, Athena will not
[illegible]

Here as on the cup of Brygos, the painter has held to allev-
iating the horror of the scenes of violence and of murder that he represented, by the introduction of episodes of another cha-
[illegible]
side is Aeneas who flees with his son Ascanius that he pushes before him, and his father Anchises, an old man with bald brow, which he carries in his arms. At the other side are two Athen-
ian heroes, Akamas and Demophon, who find and free their grand-
mother Aithra, formerly carried to Troy as a slave. Between the last group and that of Neoptolemus and Priam, the painter
[illegible]
shes a pestle in both hands, and prepares to let it fall on

that represents the sacred wood; the top of the tree is twisted by the wind, recalling that the Greeks have profited by a night of storm to slip within the walls of Troy. A young woman sits on a stone at the foot of the trunk; her attitude expresses prostration and terror (Fig. 349).[3]

Note 2.p.626. Griechische Vasenmalerei. Pl. 34.

Note 3.p.626. To follow the description, one must pass from the altar at the left of Plate XVI to the woman seated on the ground, who is found at the right of Fig. 349 under the palm.

At the left of this group is another woman, whose pose is n nearly the same; there is a little difference in the momement of the arms. This mourner is against a statue of Athena standing on her pedestal. She is sunk in her grief; but beside her occurs a second episode of the sorrowful drama. Like Priam, Cassandra, the useless prophetess, believed that she would find asylum in the sanctuary. She holds the statue clasped in her left arm. The latter with raised spear appears to menace the ferocious warrior that pursues cassandra, Ajax the son of Oileus; but this menace of the powerless idol does not arrest Ajax. He has seized the young woman by the hair. He has already torn off her clothing. She only has to cover herself a light mantle cast over her back seen from the front, her beautiful body is nude. With her right arm she seeks to repulse the ravisher; but he will triumph over her resistance, and when he c carries off Cassandra, the statue that she clasped will fall on the ground. As related by the epic poem, Athena will not fail to avenge on Ajax the injury inflicted on her image.

Here as on the cup of Brygos, the painter has held to alleviating the horror of the scenes of violence and of murder that he represented, by the introduction of episodes of another character; he has placed them at the two ends of the painting. At one side is Eneas who flees with his son Ascanius that he pushes before him, and his father Anchises, an old man with bald brow, which he carries in his arms. At the other side are two Athenian heros, Akamas and Demophon, who find and free their grandmother Aithra, formerly carried to Troy as a slave. Between t the last group and that of Neoptolemus and Priam, the painter had a void to fill, and has placed a Trojan woman that brandishes a pestle in both hands, and prepares to let it fall on the

[illegible]

sors, except renewing it by some happy variation. Here the war- [illegible] ground and covers himself with his shield. It is likewise one [illegible] devoted to captivity, who awaits with the immobility of a stat- [illegible]

Here the execution no longer offers characteristic traits that permit to be pronounced the name of one painter rather than that of another.[1] The decorator of this hydria seems to belong to the group of the last masters of the severe style. [illegible] file in its usual appearance, and in the figures as in the accessories, the brush is pleased to seek the effects of perspective, not without sometimes committing some inaccuracies in the course of its attempts. If the shield of Athena is well presented in foreshortening, there is awkwardness in the right leg of Neoptolemus, which is shown in front view. The calf is too large; one does not see well the shape of the foot, which is seen from behind. On the other hand, nothing is more correct [illegible] rests on the ground. The lower limb is bent back and concealed [illegible] well in place.

Note 1.p.828. This is the opinion of Furtwängler (Text p. 188). He differs from the opinion of Hartwig, who thought that the vase Vivenzio could be attributed to Onesimos.

[illegible] What he lacks is only felt when his painting is compared to that [illegible] of the cup of the Louvre, they appear a little cold and slight-

ly [illegible]

of the Greek warrior. We have already found this motive with Brygos. Whatever artist imagined it, he had sufficient success that the ceramic painters, when they treated the theme of Iliopersis, committed no fault in borrowing it from their predecessors, except renewing it by some happy variation. Here the warrior who threatens that unforeseen attack with one knee on the ground and covers himself with his shield. It is likewise one of the required accessories of these scenes, the bodies of dead and wounded Trojans crushed under their feet by thecombatants, and the type thrice repeated here, of the woman feeling herself devoted to captivity, who awaits with the immobility of a statue the hand which the victor, her future master, will place on her shoulder.

Here the execution no longer offers characteristic traits t that permit to be pronounced the name of one painter rather than that of another.[1] The decorator of this hydria seems to belong to the group of the last masters of the severe style. There are still in the arrangement of the drapery traces that show archaism; but the eye tends to present itself in the profile it its usual appearance, and in the figures as in the accessories, the brush is pleased to seek the effects of perspective, not without sometimes committing some inaccuracies in t the course of its attempts. If the shield of Athena is well p presented in foreshortening, there is awkwardness in the right leg of Neoptolemus, which is shown in front view. The calf is to large; one does not see well the shape of the foot, which is seen from behind. On the other hand, nothing is more correct than the pose of the Nude Cassandra. The knee of the right leg rests on the ground. The lower limb is bent back and concealed by the thigh; but at the side is perceived the foot, which is well in place.

Note 1.p.628. This is the opinion of Furtwängler (Text p. 186). He differs from the opinion of Hartwig, who thought that the vase Vivenzio could be attributed to Onesimos.

Our anonymous painter is certainly a very skilful draftsman. What he lacks is only felt when his painting is compared to t that in which Brygos has treated the same subject. The movements here are correct, but compared with those of the figures of the cup of the Louvre, they appear a little cold and slightly restricted. The

slightly restricted. The painter of the hydria disposed of a larger field than his rival, and he made a happy use of it. [illegible] that of Brygos, it may appear even more varied and interesting. What places Brygos without a peer is the superiority of the execution, which with him is of intense and passionate life in the drawing.

[illegible] to define the style of Brygos, we again find here and there on [illegible] er, but which no characteristic peculiarity permits to be referred to any certain workshop. I do not believe that one could find anywhere on Attic vases a bit, where the drawing may be [illegible] a part of which has been preserved to us on the exterior of a fragment of a cup on which was inscribed the name of the favo- [illegible] back on the ground, all panting. With a gesture whose violence is marvellously rendered, his conqueror holds his chin and places his hand on the mouth to prevent breathing and force him to ask for mercy. There will be noted on the arm the projection of the muscles. These are professional athletes which the pain- [illegible]

[illegible] Hera and Isis, I see no serious reason to pronounce the same [illegible] of Douris or even that of Brygos. On one of them is a group [illegible] lo concerning the tripod of Delphi. Between these two paintings is a resemblance sufficiently marked that one might be strongly [illegible] is perhaps reason to attribute several other paintings, not without analogy to those of the two vases, whose paintings we [illegible].[1]

Note 1.p.830. This anonymous painter is the one that Beazley calls le maître de l'amphore de Berlin, No. 2180 (Jour.Hell.Stud.

slightly restricted. The painter of the hydria disposed of a larger field than his rival, and he made a happy use of it. His composition is not inferior in the choice of motives to that of Brygos: it may appear even more varied and interesting. What places Brygos without a peer is the superiority of the execution, which with him is of intense and passionate life in the drawing.

This warmth and boldness of movement, which has seemed to us to define the style of Brygos, we again find here and there on vases that must be contemporaneous with the cups of that master, but which no characteristic peculiarity permits to be referred to anw certain workshop. I do not believe that one could find anywhere on Attic vases a bit, where the drawing may be more frank and more compact, than in a group of wrestlers, only a part of which has been preserved to us on the exterior of a fragment of a cup on which was inscribed the name of the favorite Laches (Fig. 350). One of the two men is thrown on his b back on the ground, all panting. With a gesture whose violence is marvellously rendered, his conqueror holds his chin and places his hand on the mouth to prevent breathing and force him to ask for mercy. There will be noted on the arm the projection of the muscles. These are professional athletes which the painter has brought into the scene.

If in regard to these figures of athletes, one can scarcely prevent thinking of Brygos and his Silenes making an attack on Hera and Isis, I see no serious reason to pronounce the same name concerning two paintings, which by the merits of their execution do not seem to be inferior to what is best in the work of Douris or even that of Brygos. On one of them is a group formed of a Silene, a roe deer and Hermes; on the other is the very well known theme of the dispute between Hercules and Apollo concerning the tripod of Delphi. Between these two paintings is a resemblance sufficiently marked that one might be strongly tempted to see there the work of the same artist, to whom there is perhaps reason to attribute several other paintings, not w without analogy to those of the two vases, whose paintings we reproduce here.[1]

Note 1.p.630. This anonymous painter is the one that Beazbey calls Le maitre de l'amphore de Berlin, No. 2160 (Jour.Hell.Stud.

[illegible]

these vases with great care, most of them in the originals; b
but one cannot regard as well proved many of the indications
that he adopts to reach his total. This is truly to abuse con-
[illegible]

[illegible]
be supposed to be filled with wine and that he is going to br-
ing to his lips. In the left he holds his lyre horizontally a
[illegible]
It is again a Silenus that appears in the first plane in the
other panel. The painter to whom this vase was entrusted had
decided to take all the decoration from a single theme. He was
[illegible]
nus and in pursuit of the nymphs, then stopping in the middle
[illegible]
exercised on these data; there have been made paintings of it.
[illegible]
thought of a variation, that none of his predecessors had sug-
[illegible]
messenger of the gods, and the Silenus, player of the lyre. To
fix the place of the scene, to recall to the spectator the gr-
[illegible]
of Dionysos, he has placed a hind between the young god and t
the fantastic demon. However she might be by nature, the woman
[illegible]
frightened by the noise of these festivals, at which concealed
[illegible]

[illegible]

Note 1.p.831. Our Plate XVII reproduces Plate XV of Beazley's
[illegible]

1911. p.276-295, Pls. VIII-XVII). He attributes to this ceramist even 38 cups that belong to different museums. He studied these vases with great care, most of them in the originals; b but one cannot regard as well proved many of the indications that he adopts to reach his total. This is truly to abuse conjecture.

There is first the amphora of Berlin. At one side is a Silenus walking.[2] He has in the right hand a cantharus, which must be supposed to be filled with wine and that he is going to bring to his lips. In the left he holds his lyre horizontally a and resting against his body; his fingers play with the strings. It is again a Silenus that appears in the first plane in the other panel. The painter to whom this vase was entrusted had decided to take all the decoration from a single theme. He was pleased to represent the wandering and ecstatic life of these lewd and capricious demons, that the Greek imagination loved to represent running through the forests on the steps of Bacchus and in pursuit of the nymphs, then stopping in the middle of clearings to make resound in the silence of the night, the harmonies of their citheras and the songs with which drunkenness inspired them. Very early, the brush of the ceramists was exercised on these data: there have been made paintings of it, more than one of which have found place in these pages; but t the painter of our amphora, to rejuvenate a repeated subject, thought of a variation, that none of his predecessors had suggested within my knowledge. He has brought together there two persons that one is accustomed to see united. Hermes, the agile messenger of the gods, and the Silenus, player of the lyre. To fix the place of the scene, to recall to the spectator the great forest on the mountain where were celebrated the mysteries of Dionysos, he has placed a hind between the young god and t the fantastic demon. However she might be by nature, the woman inhabiting the dense thickets has learned by habit, not to be frightened by the noise of these festivals, at which concealed in the bushes, she had been present as an attentive and curious observer (Pl. XVII).[1]

Note 2.p.630. Furtwängler. Catalogue No. 2160. Beazley,Pl.XVI.

Note 1.p.631. Our Plate XVII reproduces Plate XV of Beazley"s Memoir.

The group has a skilful and compact composition. In the first plane is the Silenus, whose torso is seen in three quarter view. He turns his hand to the left, which is shown iu profile, as also are shown the legs. His left hand supports the lyre resting on his hip and pinches its cords, while his right hand is lowered and holds the plectrum, with a cord attached to the instrument, whose sounds it would arouse. Behind the Silenus is his companion, a roe deer, that raises in the air its flexible neck and delicate head. In the third plane is Hermes. On each leg another wing is placed below the calf. Further, Hermes did not have nude feet like the Silenus. He appeared to be shod w with a sort of very close boot to which adhered the little wings. In regard to them, the painter has indicated the charm of the legs of the laced boots, the free end of a strap on which one could pull to cause the foot to enter the boot. That is all spotted with black dots very close together. Did the painter wish to represent there leather or cloth? We cannot say. All that we see in the image, that footwear was well fitted and adhered to the flesh.

Although Hermes passed for the inventor of the cithera, he does not represent in this painting what music took in the Dionysiac orgy. The lyre is in the hands of the Silenus alone, a and the painter has given to Hermes the attributes that art usually assigns to the servants of Bacchus, the oenochoe which the left hand of the god holds inclined, and the canthera on the handle of which together with the caduceus, close the fingers of his right hand. This unexpected reversal of the roles is also not the only trait, whose singularity is to be noted here. Below the group formed by the two persons and the deer is a band decorated by scrolls, a band that does not continue to right and left entirely around the amphora. The presence of this sort of pedestal and even the arrangement of the figures suggest a hypothesis, that there is some trouble to reject when it is presented to the mind. The ceramic painters did not have the habit of doubling or tripling the planes without necessity. They only took this method when they had to represent either a tumult on a field of battle or one of those actions, when the actors in the scene actually crossed their limbs and some were concealed. Then one comes to ask before this painting if the

primary idea was not given to the painter by a work of sculpture, by a group that he had seen somewhere and had freely copied with the base which supported it. The position of the arm is quite detached from the body and causes one to believe that the model inspiring it was a bronze group.

Before attempting to define the style of this painter, it is proper also to borrow from one of the vases to which has been compared the amphora of Berlin. We speak of an amphora of Wurzburg, on which is represented the dispute about the tripod. H Here are Apollo (Fig. 351) and Hercules (Fig. 352). Apollo is nude with the chlamys thrown over the left arm and advances r running. With the left hand he holds his bow, and with the right hand the arrow that he will place on the string. Hercules is also nude with the lion's skin tied around his neck, and faces his brother in an attitude of combat and defiance. He h has seized the tripod by one of its legs and carries it on his shoulders; he will not allow it to be torn from him. With his free right arm he brings back his favorite weapon, his formidable club, to strike a blow at whoever wishes to tear from him his booty.

The painting of this amphora recalls that of the amphora of Berlin. It is difficult to deny the resemblance. There is in both the same taste for almost complete nudity. There is in t that nudity the same manner of representing with much decision and some exaggeration the projection of the pectoral muscles and that of the muscular masses of the abdomen, it is the same effort to fill the field with very few figures. Hercules there occupies the most space possible. He spreads his legs; he projects over his head the legs and rings of the tripod; he bends his elbow; he allows the lion's paws to fall behind him. Apollo extends his arms, one behind and the other before his body. F Further with him, this extension of the members is justified by the entire movement of the figure; but he does not explain this in the same fashion as for the Hermes of the other amphora. Why for him has the painter separated thus both hands, that balancing the canthara and that holding the Oenochoe from which the wine will run into the cup? The method taken was desired. One divines the intention there to obtain an effect, to give this more development and more amplitude to his group.

The learned author of the Catalogue of the vases of Berlin terminates in these words the description of the amphora of t the Silenus and Hermes; "nearly in the style of Brygos." [1] I do not believe that there is reason to accept this assertion, even in the very mild form that it received there. No more in that painting than in that of the dispute for the tripod, do we find traits which seem to us characteristic of the style of Brygos. There is no trace here of that very marked taste which Brygos shows for polychromy and for the use of gilding, no more than he has made use of those hatchings, which the painter of the Iliou persis used to make apparent the roundness of a member or the curvature of the orb of a shield (Plates XII, XIII); but what especially strikes us is, that the proportions of the figures are not the same as in the paintings signed by Brygos; they are more slender. This seeking for slenderness is marked here even in the representation of the animal. See the deer that accompanies Artemis and Apollo in the interior of a cup of Brygos (Fig. 320). It has much shorter legs and is much deeper in the belly than the one placed between the Silenus and Hermes.(Plate XVII). It has not like that, the graceful movement of a slender neck and fine head, which rises in the air as if to breathe the odors brought by the breeze to it. It does not give the same impression of life and lightness.

Note 1.p.634. Furtwängler. No. 2160:- "Nearly in the style of Brygos." Elsewhere he has spoken of Cleophrades, and Winter has brought forward the name of Euphronios.

To define in one word the style of the artist that has been named the master of the amphora of Berlin, we shall freely say, that more than any of his contemporaries, he aimed at elegance and succeeded in attaining it. There is the case which seems to us is betrayed in most paintings attributed to him. To the list made of them, we should be tempted to add the group of Alceus and Sappho (Plate XV). The eye is not yet fully opened; the trace is the same as in the profiles of the heads of our two amphoras. The long beard of Alceus, that falls in a point on his chest recalls the beard of the Silene as companion of Hermes.

We shall continue the excursion that we have undertaken through the museums to seek there those anonymous vases, which

among hundreds of others best merit to attract attention for various reasons. For example, here is a cup on which are rep- [illegible] of Achilles, and the vote of the Greek chiefs assigning the [illegible] the current tradition of the Attic workshops. These two scenes are represented in nearly the same manner as on a cup of Douris; (Figs. 308, 309); but it is not the same for the painting in the bowl (Fig. 353). What is thought to be recognized here is [illegible] artists of that time, as we have shown by more than one example, loved to seek in the same entirety of myths the subjects [illegible] ent cups.[2] The abduction of Helen caused this series of combats [illegible] the other hand, one cannot think of seeing here Talthybios lead- [illegible] herd; it is not the headdress of a herald. Likewise indeed in the great veil of the newly married, that falls from the head on the shoulders, the young woman seems to be enveloped, just as Helen is in the painting of Macron, who represents Helen p [illegible] that on our cup bows the head and her entire attitude seems to [illegible] the explanation to be given to this painting we can scarcely have a doubt; but the painter has placed here opposite Helen a Paris, who differs greatly from that which the ceramists usually gave her as a lover. With Macron he is a young and beautiful warrior with helmet on his head (Fig. 272); with Brygos he is an inspired singer that sends his voice to all the echos of Ida (Fig. 321); but he is beardless in both. Here Paris has the appearance of an adult man. His face is framed in a long beard that descends in a point on his chest. Why has the painter varied thus from a tradition which goes back to the time of the black figures?[1] We do not know. We further do not see any reason to write, as one has done in regard to this vase; "style of Brygos."[2]

among hundreds of others best merit to attract attention for various reasons. For example, here is a cup on which are represented the dispute of Ajax and Ulysses concerning the arms of Achilles, and the vote of the Greek chiefs assigning the arms to Ulysses.[1] In these pages is nothing which differs from the curren tradition of the Attic workshops. These two scenes are represented in nearly the same manner as on a cup of Douris; (Figs. 308, 309); but it is not the same for the painting in the bowl (Fig. 353). What is thought to be recognized here is Paris carrying off Helen, whom he has just taken from her husband, and the choice of this theme has nothing surprising. The artists of that time, as we have shown by more than one example, loved to seek in the same entirety of myths the subjects of the different paintings by which they decorated each of their cups.[2] The abduction of Helen caused this series of combats in which Achilles found death after so many other heros. On t the other hand, one cannot think of seeing here Talthybios leading away Briseis torn from Achilles. The petasus or hat with wide brim worn by the principal person is suitable for a shepherd; it is not the headdress of a herald. Likewise indeed in the great veil of the newly married, that falls from the head on the shoulders, the young woman seems to be enveloped, just as Helen is in the painting of Macron, who represents Helen p preparing to follow Paris (Fig. 272). Like the Helen of Macron, that on our cup bows the head ind her entire attitude seems to betray a hesitation, which her companion endeavors to conquer. He speaks to her; he seeks to dissipate her last scruples. On the explanation to be given to this painting we can scarcely have a doubt; but the painter has placed here opposite Helen a Paris, who differs greatly from that which the ceramists usually gave her as a lover. With Macron he is a young and beautiful warrior with helmet on his head (Fig. 272); with Brygos he is an inspired singer that sends his voice to all the echos of Ida (Fig. 321); but he is beardless in both. Here Paris has the appearance of an adult man. His face is framed in a long beard that descends in a point on his chest. Why has the painter varied thus from a tradition which goes back to the time of the black figure? [1] We do not know. We further do not see any reason to write, as one has dom(in regard to this vase; "style of Brygos."[2]

Note 1.p.285. British Museum. Catalogue. III, E. 39.
[illegible]

[illegible]
executed by a skilful hand, as the theme there treated by the
[illegible]
been less popular than the Iliad at Athens. Pisistratus had in-
[illegible]
and the enchantments of which he was a victim. It is possible
that in that solemnity the recitation of the Iliad occupied
[illegible]
of the ancient national poetry.

[illegible]
episode of the Odyssey. If on one side of the stamnos he only
[illegible]
tures of Ulysses, one of those which must most amuse the naive
auditors grouped in a circle around the rhapsodist.[1] Warned by
Circe that he would pass before the island of the Sirens, and
that if he responded to their call, he would not escape death,
Ulysses passed in his boat along the plain where the perfidio-
us and murderous singers left the bones of their victims to
bleach. Docile to the counsels of the goddess, he took prec-

Note 1.p.635. British Museum. Catalogue. III, E. 69.

Note 2.p.635. Histoire de l'Art. X. p.476,489,532-533,538,540-541

Note 1.p.636. The same. IX. Fig. 261.

Note 2.p.636. British Museum. Catalogue. III, p. 93.

We believe that there is with no more raason, that this formula has been repeated concerning another vase, a stamnos, one painting on which we reproduce (Fig. 354).[3] What makes it interesting is less its art merit, although the drawing may be executed by a skilful hand, as the theme there treated by the decorator. Ceramic painters, as it is known, borrowed much fewer subjects from the Odyssey than from the Iliad and the poems that served it as prologue and epilogue, the Cypriac songs, l little Iliad and the Ethiopiad. The odyssey appears to have b been less popular than the Iliad at Athens. Pisistratus had introduced in the programme of the great Attic panathenaic festival competitions of rhapsodists; these must have felt this more certain to charm and move the multitude by offering it tha scenes of battles fought before Troy, to illustrious deaths and pathetic sorrows, than in relating the shipwrecks of Ulysses and the enchantments of which he was a victim. It is possible that in that solemnity the recitation of the Iliad occupied more place than that of the Odyssey. Perhaps also the schoolmaster more freely used the Iliad than the Odyssey in teaching children to read, and for opening their minds to the beauties of the ancient national poetry.

In whatever way it is desired to explain the preference that painters as well as sculptors have emphaszed the Iliad and the fictions connected therewith, a glance at our vase suffices to recognize that the artist was inspired there by a celebrated episode of the Odyssey. If on one side of the stamnos he only represented three cupids flying above the sea, on the other side he has placed in the scene one of the most singular adventures of Ulysses, one of those which must most amuse the naive auditors grouped in a circle around the rhapsodist.[1] Warned by Circe that he would pass before the island of the Sirens, and that if he responded to their call, he would not escape death, Ulysses passed in his boat along the plain where the perfidious and murderous singers left the bones of their victims to bleach. Docile to the counsels of the goddess, he took precau-

precautions as he was directed. All men of the crew had their ears closed by wax. As for the hero who alone hears the divine song, he is fastende to the mast by the neck, arms and legs. The sails are clewed up. Two Sirens with heads like women are perched at right and left of the bark on projections of the rock; they are well within reach of the voice. To make herself better heard, a third one has cast herself into space from the top of the promontory and comes to fly among the cordage. Ulysses has his head raised to lose nothing of the song, that recalls the dangers risked before Troy and the final victory. Protected from their seduction by the deafness imposed on them, the four rowers pull strongly on the oars. Seated at the stern the captain steers by moving the two wide oars that serve as a rudder, and exhorts his companions by gestures of his extended hand to spare no effort, so that this dangerous passage m may be cleared in haste.

Note 1.p.637. Odyssey. XII. Verses 39-54, 154-200.

More than one observation is to be made on this painting. If one studied the waval architecture of the Greeks, he might find here data on the rigging and form of their boats, on that of the poop and the prow with their decoration; one will note the cabin that rises on the bow and the drapery with long fringes hanging at the stern; but it will suffice for us to call attention to the skill of the artist. The scene is very vividly rendered. Frequently when the ceramic painter borrows his theme from the epic myths, he seems to have a very vague memory of the episode that he undertakes to illustrate. He introduced in his painting persons and incidents of whom no mention is found in the poet that furnished the data employed in the work. Nothing similar is here. The painter appears to have presented to the mind the same verses of Homer.

Here again is a vase, which like the preceding merits not being forgotten in this too rapid survey. It is a great amphora of the Louvre that owes its notoriety to one of the paintings that decorates the body.[1] On one side, Theseus and Pirithoos abduct the Amazon AAntiope. The execution is very careful, especially in the rendering of the pieces of armor; but the t theme is commonplace. We have given a fragment of a painting of the same kind, where in the style of Euthymides is represen-

represented the abduction of the nymph Coronis by Theseus (Fig. [illegible]). But the painting on the other side of the vase is very different. The painter has placed there a scene of a personage only known so far to another monument of ceramics. This is an episode of the wars of Cyrus, and this is Croesus, the celebrated king of Lydia, seated on his funeral pyre, to watch fire is already set by a slave charged with that office (Fig. [illegible]).

Note 1.p.[illegible]. Louvre, G. [illegible]. Pottier. Catalogue, p.[illegible]

It is known how rare it is that the painter, like the statuary in Greece, leaves the land of myth, where he feels much at ease, to demand his subjects from history, contemporaneous or that of a preceding generation. When he exceptionally departs from this, he nearly always gives to the history a tint of the myth. [illegible] on the field of battle at Marathon, where Greeks and Medes are fighting, Panaenos and Mikon in their fresco of the Stoa Poikile caused to appear besides the hero of Marathon, Theseus [illegible] the ground, Athena and Herakles, who all come to render aid to the Athenians.[1] [illegible] these artists do not mix with reality a supernatural element, they [illegible] persons, who really lived not long before, but have begun in one way or another to pass into legend. Those persons are no more than [illegible] historical personages. This occurred to Alceus and Sappho. These poets had scarcely been dead more than a century, when an Attic painter thought of placing their images on a vase that he decorated. Then men sang again their odes at Athens in the festivals; but still then at [illegible] in the Lesbos of the 6 th century. The condition of free women was very different there, [illegible], who perhaps no longer formed a correct idea of what might really be a type like that of this Sappho, to whom the title of tenth muse would be given by [illegible] rated this work of transformation that will be continued by the [illegible] the lover of Phaon and persisting in the leap from Leucades.[2]

Note 1.p.[illegible]. Pausanias. [illegible]

Note 2.p.640. On what must have been really at Mitylene the [illegible]

represented the abduction of the nymph Corona by Theseus (Fig. 338). For the painting on the other side the case is very different. The painter has placed there a schene of a personage only found so far on another monument of ceramics. This is an episode of the wars of Cyrus, and this is Croesus, the celebrated king of Lydia, seated on his funeral pyre, to which fire is already set by a slave charged with that office (Fig. 355).

Note 1.p.638. Louvre, G, 197. Pottier. Catalogue, p.10216

It is known how rare it is that the painter, like the statuary in Greece, leaves the land of myth, where he feels much at ease, to demand his subjects from history, contemporaneous or that of a preceding generation. When he exceptionally hazards this, he nearly always gives to the history a tint of the myth. Thus on the field of battle at Marathon, where Greeks and Medes are fighting, Panaenos and Micon in their fresco of the Stoa Poikile caused to appear besides the hero of Marathon, Theseus who seems to rise from the ground, Athena and Hercules, who all come to render aid to the Athenians.[1] And if these artists did not then mix with reality a supernatural element, they rarely take more than persons, who really lived not long before, but have begun in one way of another to pass into legend. Those persons are no more than partly historical personages. This o occurred to Alceus and Sappho. Those poets had scarcely been dead more than a century, when an Attic painter thought of placing their images on a vase that he decorated. Then men sang again their odes at Athens in the festivals; but still then at Athens customs were not what then had been in the Lesbos of the 6 th century. The condition of free women was very different there, and already among the workmen of ceramicos, as in the public that purmhased their works, men perhaps no longer formed a correct idea of what might really be a type like that of this Sappho, to whom the title of tenth muse would be given by an epigrad attributed to Plato. Popular imagination had inaugurated this work of transformation that will be continued by t the average comedy, and that will create in time a false Sappho, the lover of Phaon and perishing in the leap from Leucades.[2]

Note 1.p.640. Pausanias. Ia 15-3.

Note 2.p.640. On what must have been really at Mitylene the role of Sappho and the character of her poetry, see T. Reinach.

Pour mieux connaitre Sapho.(Lecture given in the public sitting of Academy ofInscriptions, Nov. 17, 1911). Von Wilamovitz Möllendorf. Sapho und Simonides. 1913.

It was the same with Croesus, although he was near the events. In Greece in the 6 th century, men were much occupied with Croesus.[3] Curiosity was then strongly excited by the tales told by the Greeks of Ionia that came to be present at the Olympic and Pythian games, as well as by the ambassadors that were charged to deposit in the great Hellenic sanctuaries the gorgeous offerings of the king of Lydia. They did not fail to boast of the wealth of that sovereign and of the splendor of his court. The emotion had then been profound when men learned by what a disaster was ended this so brilliant reign, and they had not been able to prevent explaining this catastrophe by the jealousy of the gods, by Nemesis as they said. From this was only a step to cause to be imagined that those gods had intervened for the purpose at least of saving from a violent death this very pious prince, that from the height of grandeur they had precipitated into an abyss of misery. Thus originated what was disseminated throughout the entire Greek world about the time of the Median wars, the myth of Croesus, of a Croesus saved by Apollo from the flames of the funeral pyre. Like those tales that pass from mouth to mouth and that amuse the multitude, this comprised m many variations, and that which appears to have been most popular must be of Delphic origin. To encourage the devotion of the faithful and to show that the gods do not abandon those, who brought to the sanctuary rich presents, the priests of Delphi had accredited the rumor of the miracle of the almighty power of Apollo , that had wrought in favor of Croesus. Herodotus caused Croesus to mount the funeral pyre with 14 young Lydians that were to be burned with him; but Cyrus pardoned him, when he sees Apollo, invoked by the king, cause a storm cloud to burst over the pyre, that already flamed and thus extinguish the flame.[1] According to Baccylides, Croesus voluntarily ascended the pyre with his wife and daughters, not to fall into the hands of the victor; he himself ordered fire to be set to it, but when he addressed a last prayer to Apollo, Zeus, master of rain, extinguished the flames and Apollo transported Croesus and his children into the country of the Hyperboreans. [2]

Note 3.p.640. As a proof of the interest excited by the figure of Croesus, an interest not truly in relation with the very efficient part that king played in the struggle between the g growing Persian monarchy and the enemies which it met in the West, it suffices to recall the place held by Croesus in the first and third books of the history of Herodotus, the relations that he maintained with Solon, Cyrus and Cambyses, and the care with which he collected the oracles concerning him.

Note 1.p.641. Herodotus. I. 87.

Note 2.p.641. Poemes choisis of Bacchylides translated in v verse by d'Eichthal and T. Reinach. 1898. The Greek text is included with the translation. The ode in which is celebrated the sacrifice of Croesus was addressed by the poet to Hieron in r reference to the victory that he won at Olympia in the chariot race in 468. In Bacchylides it is Croesus who orders his slave Abrobatas to set fire to the funeral pyre (verses 48-49).

The version of the myth followed by the painter was neither that of Herodotus nor that of Bacchylides. There are here no other captives on the pyre, women or children. Yet it appears that the painter had in mind a form of the tale, which rather approached that adopted by the poet; but to simplify his task and because of the small space at his disposal, he placed on the pyre the king entirely alone. Nothing in his painting arouses the idea of a punishment inflicted on a condemned person. Everything conveys the impression of a sacrifice that Croesus accomplished by a deliberate purpose with heroic serenity. The monarch is crowned with laurel. He holds the sceptre in his hand. He is clothed in a long royal robe, that given by the artists to the gods. His pose is noble and serious. With the right hand extended forward, he pours the wine of the libation on the funeral pyre. Observe the attitude of the man armed with a bundle of torches, who kindles the fire; it is rather that of a slave who executes with regret the order given by his master, than that of an executioner who brutally performs his task. The scene truly has the character of a religious solemnity. T There is a memorial of those voluntarily incurred and theatrical, to which oriental sovereigns were accustomed, and that Greek historians loved to relate.

It has been thought that here in the execution is some rela-

[illegible]
[illegible]
in dovetails similar to that forming behind here the bottom of
the mantle, but the drapery affects this charm in many other
contemporaneous painters. What would dissuade us from thinking
of Douris is, that color here plays a more important part, than
[illegible]
diadem, lines are diluted black to indicate the brush heaped
at the foot of the lyre; retouches of red and which imitate t
[illegible]
the image is detached in light. The work is very careful, in
the accessories as well as the figures. It is the work of a
skilful artist, who drew as well as any man of his time, that
especially composed with reflection and intelligence; but it
[illegible]

Without leaving the Louvre, we should have only the embarrass-
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ied, the painter has taken the subject of his decoration from
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no longer known except by the figured monuments. We can cite
a gigantomachy (C. 66), the return of Hephaistos mounted on a
mule and taken into Olympus by Dionysos escorted by the Silen-
[illegible]
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[illegible]
punishment of Tityos slain by Apollo (C. 164, see Fig. 543).
[illegible]
Hermes slaying Argos Panoptes, the guardian of the cow Io, Her-
[illegible]
arms to his father before Oineus, the father of Dejanira (C.
229), Hercules killing Geras, Old Age, who has the form of a
weak and emaciated dwarf (C. 134), the Sphynx and the Thebans
(C. 2??), etc.

for the same purpose to pass through the principal galleries
of Europe; but we shall content ourselves with also citing two

relation to Douris.[1] The resemblance does not strike us. There is in the paintings of Douris more than one breadth of cloth in dovetails similar to that forming behind here the bottom of the mantle, but the drapery affects this charm in many other contemporaneous painters. What would dissuade us from thinking of Douris is, that color here plays a more important part, than it usually does on vases signed by Douris. There is red on the diadem, lines are diluted black to indicate the brush heaped at the foot of the pyre; retouches of red and which imitate t the flames. On the brilliant lustre of a beautiful black glaze the image is detached in light. The work is very careful, in the accessories as well as the figures. It is the work of a s skilful artist, who drew as well as any man of his time, that especially composed with reflection and intelligence; but it is necessary to resign ourselves not to know his name.

Note 1.p.642.
Hauser in the text of Plate 113 of Griech. Vasenmalerei.

Without leaving the Louvre, we should have only the embarrasS-ment of the choice to indicate in passing a certain number of anonymous vases for which, as in those that we have just studied, the painter has taken the subject of his decoration from the mythsthat epic poetry has wrought, or from myths that are no longer known except by the figured monuments. We can cite a gigantomachy (G, 66), the return of Hephaistos mounted on a mule and taken into Olympus by Dionysos escorted by the Silenes and Menads (G, 135, 162), a theme that we have already found on the cratera of Ergotimos and Clitias (Fig. 99), Procne slaying the infant Itys (G, 147), the body of Sarpedon transported by Thanatos and Hypnos (G, 163; see Pl. XI and Fig. 303), the punishment of Tityos slain by Apollo (G, 164, see Fig. 343), Acteon devoured by his dogs in the presence of Artemis (G, 224), Hermes slaying Argos Panoptes, the guardian of the cow Io, Hercules with Dejanira carrying the young Hyllos, who extends his arms to his father before Oineus, the father of Dejanira (G, 229), Hercules killing Gheras, Old Age, who has the form of a weak and emaciated dwarf (G, 134), the Sphynx and the Thebans (G, 266), etc.

It would be easy to extend this list much, if one undertook for the sage purpose to pass through the principal galleries of Europe; but we shall content ourselves with also citing two

vases on which attention has been very particularly called by the learned, the peerless connoisseur that has undertaken to offer to lovers of antique art a selection of the more curious and most beautiful paintings on clay contained in the public and private collections of the New World, paintings reproduced by faithful drawings at the same dimensions as the originals, so that the copyist had to make no sacrifices or omit any details.

Note 1.p.643. This is Hauser, who in the text of Grichische Vasenmalerei wrote the notices devoted to the two monuments t that we mean here; but as he warned readers when he undertook the enterprise that remained unfinished. It was Furtwängler who chose and caused to be drawn by Reichhold most of the vases, that were published and described after the death of the first editor.

Among the vases that without being recommended by the name of a painter, but merit being admired for the beauty of their decoration, men boast of a cratera that we are told forms a p part of a private collection.[2] On one side before a bust of Priapus placed on a rock is an ithyllopathic Pan who throws himself on a young shepherd. The latter flees before the god without attempting to defend himself with the whip held in his hand; but what makes the particular interest of the painting is, that we have here the most ancient image that Greek art h has left us of the demon dear to the Arcadian shepherds. Pan has the horns, head and feet of a hegoat, with a torso, arms and legs of a man; but later art would never consent to allow animalism to retain that predominance in the figure of a deity which Athens and its poets had adopted. To Pan it will give a man's face, broad and joyous; but it will recall the rustic origin of the god by planting two short horns on his brow; it will retain the goat's hoofs and then cause long hairs to project around its haunches. The painting of the vases must have been executed a few years after Pan had been introduced into Athens, on the morrow of the battle of Marathon.[1] Attic taste had not yet had time to correct what was a little barbarous in the type of the newcomer, to place this type in better harmony with the beauty of those very noble gods near which it was to dwell in the subsoil of the Acropolis.

Note 2.p.643. Griechische Vasenmalerei. Plate 115.

Note 1.p.644. Herodotus. VI. 105.

On the other side is Acteon attacked by his dogs in presence or Artemis. The subject is well known. It has frequently tempted sculptors and painters, for the opportunity it offered for mingling there the image of the young man and that of the goddess, the silhouettes of furious and leaping animals; but the scene of the drama does not present what one could expect to find there, according to the memories retained of the sarcophaguses of the Roman epoch and the paintings of Pompeii. There have been several versions of the myth of Acteon. The most ancient text which explains the wrath of Artemis and the punishment inflicted on Acteon by the irritation of the goddess surprised in the bath was by Callimachus.[2] Now this is an invention of Alexandrine mythology, and that romantic and sophisticated mythology, transmitted to moderns by the epigrams and anthology and by the Latin elegiacs. According to Euripides in the Bacchantes, by his pride Acteon attracted the hatred of the immortal huntress. "Thou seest," says Cadmus to Pentheus, "what was the unfortunate fate of Acteon. Because he boasted of being a more skilful hunter than Artemis, he was torn in pieces in the forest by the dogs that he had fed."[3] Such is the most ancient form of the tradition. What proves it is not only that Euripides is later than Callimachus by two centuries. There is something more significant. In the paintings of vases where Acteon is represented as the prey of his dogs, there is nowhere and not even there the least allusion to the bath in which Artemis was surprised. When the goddess is shown there enjoying her vengeance, she is always completely clothed. It is the same on the metope of one of the temples of Selinonte.

Note 2.p.644. Callimachus. Hymn to Pallas. Verse 110. See A Apollodorus. III, 4-4; Hygin, fable 181.

Note 3.p.644. Euripides. Bacchantes. Verses 336-339. This same tradition was followed with some variations by Diodorus. IV, 81.

Further, none of the paintings of this order, except that of the cratera in question, where is admired the movement of the figures and the boldness of the design. Acteon seems to have been thrown on the ground by the anger of the goddess, as by a thunderbolt. He has both knees bent under him. His left arm rests on the ground and the other is raised to the sky with a

[illegible]
no attempt even to repulse the dogs, one of whom bites his neck, another his side and the third the arm, while the fourth springs on his chest. Leaning forward in the transport of her passion, Artemis bends her bow. As if the rage of the loosed pack was too slow in executing the sentence of death, the goddess is going to pierce Acteon's heart with an arrow.

Then no less insist on the value of a stamnos of Munich, whose unknown decorator we are assured was one of the first ceramic painters, that suffered the influence of Polygnotus and of Micon. On one side is only a Nike that pours a libation to Zeus; but on the other is the representation of a myth that was dear to Athens, that of the miraculous birth of Erichthonios. Ghe is seen above the middle of the body and holds out to Athena the infant of which she has become the mother. Hephaistos is [illegible] editions o Athens in the time of Cimon.[1]

Note 1.p.645. Pauser in the note on Pl. 137 of Griech.Vasen.

If we have omitted to reproduce this painting, this is because by even the character attributed to it, it is placed outside the limits, which we have fixed in this study, in which we must not treat the paintings of the truly free style, that no longer bear a trace of the conventions of archaic art. It is for the same reason that we content ourselves with mentioning here one of the most beautiful vases possessed by the Louvre, the so-called cratera of Orvieto, on which it is agreed to mention borrowings made by the ceramist from the decoration which Polygnotos and Micon executed in the Anakeion of Athens.[2] [illegible] les and Athena, there Apollo and Artemis slaying the Niobides.

Note 2.p.645. Louvre. Hall G, 341. Pottier. Catalogue, p. 1052. P. Girard. Le cratera d'Orvieto, etc. (Monuments de l'As- [illegible]

[illegible]

gesture of despair and powerlessness. The unfortunate man does no attempt even to repulse the dogs, one of whom bites his n neck, another his side and the third the arm, while the fourth springs on his chest. Leaning forward in the transport of her passion, Artemis bends her bow. As if the rage of the loosed pack was too slow in executing the sentence of death, the goddess is going to pierce Acteon's heart with an arrow.

Men no less insist on the value of a stamnos of Munich, whose unknown decorator we are assured was one of the first ceramic painters, that suffered the influence of Polygnotus and of Micon. On one side is only a Nike that pours a libation to Zeus; but on the other is the representation of a myth that was dear to Athens, that of the miracslous birth of Erichthonios. Ghe is seen above the middle of the body and holds out to Athena the infant of which she has become the mother. Hephaistos is present in the scene. It is believed that in the composition and drawing here is found a reflection of the style of the celebrated frescosby which were decorated the walls of several edifices o Athens in the time of Cimon.[1]

Note 1.p.645. Hauser in the note on Pl. 137 of Griech.Vasen.

If we have omitted to reproduce this painting, this is becausa by even the character attributed to it, it is placed outside the limits, which we have fixed in this study, in which we must not treat the paintings of the truly free style, that no longer bear a trace of the conventions of archaic art. It is for the same reason that we content ourselves with mentioning here one of the most beautiful vases possessed by the Louvre, the so-called cratera of Orvieto, on which it is agreed to mention borrowings made by tbe ceramist from the decoration w which Polygnotos and Micon executed in the Anakeion of Athens.[2] The painter has represented there two scenes with numerous persons, here a reunion of the Argonauts in the presence of Hercules and Athena, there Apollo and Artemis slaying the Niobides.

Note 2.p.645. Louvre. Hall G, 341. Pottier. Catalogue, p. 1082. P. Girard. Le cratera d'Orvieto, etc. (Monuments de l'association des etudes grecques. 1895-1897, p. 17, with the bibliography of the works on this vase).

It is seen by the examples that we have given, that these v vases without signature of painter or potter, these current p

products of Attic industry most frequently counted for being placed on the foreign and internal markets, on the interest t taken in the representation of those adventures of the gods and heros, that aroused the curiosity of the Tuscan purchasers and that of the Greek buyer. What added to the attraction of these paintings is, that men sought and hoped to find there partial or reduced copies of the great works of contemporary painting, of those which men came from all parts to admire in the Stoa Poikile of Athens or the Lesche of Delphi. Favor must then go especially to vases on which the brush of the ceramist made itself the interpreter of epoc poetry, the translator of these marvellous fictions that the Greek imagination had formerly originated, and that it never ceased to vary and renew w without ever appearing to exhaust them. Yet sometimes the decorator, knowing that from the back of the Euxine to the columns of Hercules, men contended for the works from his hands, satisfied himself with a better value. He restricted himself to painting on his vases scenes of the palestra, of feasts or of t the toilet, of domestic or industrial labor. Among the anonymous vases, there was only the embarrassment of choice to mention those having this character, of which are recommended by the skill with which the painter has known how to present their paintings, whose subject he borrowed from everyday life, from that led by the men and women of Athens in their houses, gymnasiums and workshops. This is what may be termed genre painting, taking here an expression of which such frequent use is made in the language of the critic of contemporaneous art, for which it is useless to propose a definition.

We cannot give a better specimen of this painting than the figure which decorates the interior of a cup of the Louvre on which is written the name of Cleomelos, without being able to state whether this name is that of a kalos or of an artist.[1] An ephebe in the palestra pulls from the ground the stick that he had placed to mark the point reached by his discus (Pl.XI,1). This is an admirable sketch of a motive already known by a cup of Epictetos.[2] "No image can better express the progress realized after Epictetos. The elegant curve of the back, the knowledge of foreshortening, the grace of the leaning attitude, the beauty of line, all concurs to make this simple silhouette a

[illegible] [1] [illegible]
[illegible]
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been able to give a trace. All that remains is the firm sil-
[illegible]
all its suppleness to appear.

Note 1.p.848. Louvre. G, 3.

Note 2.p.848. Louvre. G, 73.

[illegible]

[illegible]
intended to pass from hand to hand in banquets. Here are seve-
ral cups that present the same motive with slight variations.
The first was found at Chiusi in Etruria (Fig. 356).[1] It is a
nude young girl. A narrow band is detached in red on the black
[illegible]
[illegible]
[illegible]
[illegible]
tions. Her flowered right hand holds a great situla containing
[illegible]

[illegible]

[illegible]
the head, the painter has placed e pais. To correspond to this
[illegible]
[illegible]
has written kalos. He appears to have perceived too late the
solecism that he committed, when the painting was dry and he
could not change the termination of the word; then by a sort
[illegible]
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[illegible]
ed at Gela in Sicily, but this time with a correct inscription,
e pais kale (Fig. 357).[1] Here again are the preparations for
the ablution that justify this nudity. The young woman is in
her dressing room; this is indicated by a mirror hanging on t
the wall. Like that of the cup she now holds in both hands her
folded clothing. She is going to place it on the chair before

masterpiece of Greek drawing." 3 The profile of the face and the incision limiting the hair allows this cup to be classed in the products of the school of Euphronios. The handles were very carefully indicated in light lines of diluted black; but these lines have faded so much that photography has scarcely been able to give a trace. All that remains is the firm silhouette of that youthful body taken in a pose which permits a all its suppleness to appear.

Note 1.p.646. Louvre. G, 3.

Note 2.p.646. Louvre. G, 73.

Note 3.p.646. Pottier. Catalogue, p. 950.

At other times the elegance of female nudity ornamented cups intended to pass from hand to hand in banquets. Here are several cups that present the same motive with slight variations. The first was found at Chiusi in Etruria (Fig. 356).[1] It is a nude young girl. A narrow band is detached in red on the black hair and passes twice around the head. The woman stands before a bronze basin, whose handle is shaped as the head of a serpent and rests on a base with the paws of a griffin. On the left arm, she bears her rolled clothing, removed to proceed to her ablutions. Her lowered right hand holds a great situla containing the water that she will pour into the basin.

Note 1.p.647. Collection Van Branteghem, etc. 1892.

What is curious here are the inscriptions. At the right of the head, the painter has placed e pais. To correspond to this femenine article he must have completed the formula by the adjective kale, "the beautiful girl." But supported by habit, he has written kalos. He appears to have perceived too late the solecism that he committed, when the painting was dry and he could not change the termination of the word; then by a sort of repentance he has written kale on the situla. Thus we explain this incoherence, this delayed and awkward correction.

This is the same motive that is found on a lecythe discovered at Gela in Sicily, but this time with a correct inscription, e pais kale (Fig. 357).[1] Here again are the preparations for the ablution that justify this nudity. The young woman is in her dressing room; this is indicated by a mirror hanging on t the wall. Like that of the cup she now holds in both hands her rolled clothing. She is going to place it on the chair before

using the water contained in a basin placed behind her. The proportions are no less correct and the drawing has no less frankaaccuracy than in the figure on the cup; but here the woman appears older. The bust is more developed. What especially makes the difference is that the work is carried farther. On the back and the abdomen, on the members and the ankle joints, there is far more internal modeling.The decoration of the cup and that of the lecythe cannot be by the same hand.

Note 1.p.648. Orsi. Gela. Scavi del 1900-1905 (Rome 1906). p. 337-338, Plate XI).

On the contrary, from the same workshop came another vase of the same form, which was discovered in the same tomb. The woman --- I do not know why she is called the courtesan -- is here represented after the bath at the moment of completing her toilette (Fig. 358). The same mirror is fastened at the same place; it causes to be understood that the location of the scene is that already shown to us. The same chair, over which the young woman leans as in the other painting, holding a roll of cloth in her hands; but here this woman is almost entirely clothed in a long tunic that falls to her feet, over which is a sort of coraco that falls as far as the hips. There remains to complete her clothing only the mantle held in her arms. The basin of water that appears in two paintings previously reproduced is here replaced by a basket. This may contain the linen used by the young woman in drying herself, or indeed contain small articles, such as the box of paint and the jewels that play t their part, when it is necessary to give the last touches to the work of coquetry.

Well know is the sport on which the great Spanish painter Goya announced himself. He made two portraits of the same female model. In one the woman lies nude on a sleeping couch. She is clothed in the other. These two canvases attract most attention in the museum of the Prado in Madrid; they are known as the nude woman and the clothed woman. To execute the light and brilliant sketches that we have brought together, the Greek c ceramist has doubtless not needed to have the living model posed before him. So much conscientiousness and effort was not necessary here. However, when the two lecythes are placed near each other, we believe that we see the same women under differ-

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giving it to admire the nude body of the ephebe or of the wom-
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nored there for all civilized humanity.

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inted vases, where he intervened to complete the work of the
potter.[1] Here is a cup found at Vulci, that we introduced in
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liar to that where Phidias a little later will cause his stat-
[illegible]

Note 1.p.850. Histoire de l'Art. Vol. IX. Figs.173-178, 181-183, 185.

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slice of life, as we say today, an episode of the lives of At-
tic workmen of his time, the painter desired to ennoble his
painting by connecting it with the epic myths by the image
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to Thetis the arms which had been forged for Achilles at the
[illegible]

different aspects, which is to say that the two sketches were executed by the same painter from the same memories, after the type that this artist had at his fingers' ends, so to speak.

If the ceramists were certain of pleasing their public by g giving it to admire the nude body of the ephebe or of the woman in the suppleness of its curves and the variety of its movements, they also knew how to amuse it by showing in their paintings, as would have been done today by a series of photoghaphs, the interiors of those workshops where the workmen, intelligent pupils and docile collaborators of the masters of the art, labored there for all civilized humanity.

We have already shown that the decorator of clay represented more than once the different phases of this fabrication of painted vases, where he intervened to complete the work of the potter.[1] Here is a cup found at Vulci, that we introduced in another workshop, with Critios and Nesiotes, if you please,[2] in one of those foundries in which the prosperity of Athens after the Median wars attracted companions, who had learned the trade at Sicyon, Corinth and Egina.[3] There in the workshop similar to that where Phidias a little later will cause his statues to be cast and finished. One too frequently is led to forget that Phidias was scarcely more than a bronze worker.

Note 1.p.650. Histoire de l'Art. Vol. IX. Figs.173-176, 181-183, 185.

Note 2.p.650. The same. p. 583.

Note 3.p.650. The same. p.470-475, 523-526, 677, 678.

While learning to place under the eyes of the purchaser a s slice of life, as we say today, an episode of the lives of Attic workmen of his time, the painter desired to ennoble his painting by connecting it with the epic myths by the image placed in the hollow of the bowl (Fig. 359). He remembered that Hephaistos was the patron of the founder as well as of the potter, that he was helpful to all artists for whom the fire of the kiln was charged with transforming the material and making it suited to receive the impression of the creative idea of beauty. He has therefore represented Hephaistos delivering to Thetis the arms which had been forged for Achilles at the request of the goddess. She has already received the spear on which she rests her right hand, and the shield supported on

[illegible]
and the other in profile.
[illegible]
cession. With the left hand he presents to Thetis the helmet
with a wide crest, which he seems to examine with the eyes of
a connoisseur to see that nothing is lacking. With the right
hand he holds the hammer; thus he is ready to give his work a
final blow of the tool. It was a delicate operation to forge
the bell of a helmet. Much care was required to see that com-
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tion Thaliarchos kalos where is seen an ephebe seated on a [illegible]
[illegible]
of the Chapter). Around his two persons the painter has distr-
ibuted accessories to fill the field. Behind Thetis is an anvil
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the brass greaves which will complete the armor delivered to
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med his task is the decoration of the shield. At the centre is
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From the mysterious cave beneath the volcano of Lipari, where
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shop, where in some shed in one of the suburbs of Athens, foun-
ders and chasers labored under the orders of the sculptors, t
that the city after Salamis and Plataea had charged to erect t
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lower city and on the Acropolis, which to the eye removed from
itself the ashes and stains of the conflagration. We shall di-
vide this exterior into two paintings, which on the original
are not even separated by the attachment of the handles. We see
[illegible]

her left arm. This shield is of the so-called Beotian type with two opposite notches. To indicate that there is grace in the light charm of the goddess with white feet, with "feet of silver," as Homer says, the painter has caused her to rest on the toes of her feet. Thus by the effect of the slight effort required by this position, one of the feet is seen in front view and the other in profile.

Hephaistos sits on a seat without back, on which is laid a cushion. With the left hand he presents to Thetis the helmet with a wide crest, which he seems to examine with the eyes of a connoisseur to see that nothing is lacking. With the right hand he holds the hammer; thus he is ready to give his work a final blow of the tool. It was a delicate operation to forge the bell of a helmet. Much care was required to see that convex surface of the brass bell should present nowhere hollows or bosses. On the cover of an Attic pyxis is read the inscription Thaliarchos kalos where is seen an ephebe seated on a low stool and occupied thus in hammering a helmet (Vignette at end of the Chapter). Around his two persons the painter has distributed accessories to fill the field. Behind Thetis is an anvil and a hammer. Over the head of Hephaistos are hung on the wall the brass greaves whilh will complete the armor delivered to Thetis. What evidences the care with which the god has performed his task is the decoration of the shield. At the centre is an eagle holding a serpent in his talons. On the exterior are four stars.

From the mysterious cave beneath the volcano of Lipari, where Hephaistos commanded the crew of Cyclops one passes with the painting on the outside into the full light of day in some workshop, where in some shed in one of the suburbs of Athens, founders and chasers labored under the orders of the sculptors, t that the city after Salamis and Platea had charged to erect t the living images of its gods and heros in the edifices of the lower city and on the Acropolis, which to the eye removed from itself the ashes and stains of the conflagration. We shall divide this exterior inho two paintings, which on the original are not even separated by the attachment of the handles. We see at one side a colossal statue placed on a plank between two v vertical timbers. It has more than twice the height of a workman standing behind it (Fig. 360). This is the statue od a nude

warrior helmeted, who with the shield on his left arm holds a spear in the right, whose lowered point appears to menace an enemy fallen on the ground. This is an attitude found in the works of contemporaneous sculpture, for example on the pediments of Egina, and very frequently in the combats represented on painted vases. [illegible] the offensive and defensive arms and it appears to be nearly finished. It has to receive only a final polish, that two workmen are engaged in giving to it, one seated on a low stool before the left leg, the other standing and leaning against the right haunch. Both are armed with instruments that must be files or scrapers by means of which they remove the traces of soldering and joints.

At first [illegible] and two men of ripe age who do not take part in the work, but who have the air of following its progress with attentive eyes. It is not merely [illegible] other actors in the scene. There is something in their entire persons that sets them apart. Of the two workmen busied on the statue, one is entirely nude and has merely drawers around the loins. One is covered by a small cap and the other has short hair not held by a band. The two spectators lean carelessly on their staves, as in paintings of vases of the citizens present at the exercises of the ephebes, or who witness dances and banquets. They are clothed in a tunic over which is thrown a mantle laid over the shoulder. Their beards are longer than those [illegible] point. [illegible] ample and its arrangement is maintained by a fillet extending around the head. One of them has an arm concealed under his mantle and looks on without making a movement; the other has the left hand extended as if to accompany with a gesture a word that must be an order. These two men are the foremen that direct the workshop, or rather the sculptors themselves, who have come to oversee the adjustment of the statues that they have ordered from the chief of the foundry.

In the other painting we see the work of the foundry continued (Fig. 361). At the right lying on a bed of sand is a statue of a nude man, over which bends a workman with a hammer in his hand. He strikes the rivets that connect it at the shoulder.

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At right and left of the structure enclosing the statue stand two men of ripe age who do not take part in the work, but who have the air of following its progress with attentive eyes. It is not merely the attitude that distinguishes them from the other actors in the scene. There is something in their entire persons that sets them apart. Of the two workmen busied on the statue, one is en irely nude and has merely drawers around the loins. One is covered by a skull cap and the other has short hair not held by a band. The two spectators lean carelessly on their staves, as in paintings of vases do the citizens present at the exercises of the ephebes, or who witness dances and banquets. They are clothed in a tunic over which is thrown a mantle laid over the shoulder. Their beards are longer than those of the workmen and are cut to a point. Their hair is also more ample and its arrangement is maintained by a fillet extending around the head. One of them has an arm concealed under his mantle and looks on without making a movement; the other has the left hand extended as if to accompany with a gesture a word that must be an order. These two men are the foremen that direct the workshop, or rather the sculptors themselves, who have come to oversee the adjustment of the statues that they have ordered from the chief of the foundry.

In the other painting we see the work of the foundry continued (Fig. 361). At the right lying on a bed of sand is a statue of a nude man, over which bends a workman with a hammer in his hand. He strikes the rivets that connect it at the shoulder.

As for the head of the figure, it is placed on the ground behind. It is known that even sculptors of marble in Greece did not hesitate to make their statues in pieces and of bits, which they then skilfully joined together by joints no longer visible.[1] For a stronger reason, metal workers employed this method, as one can prove by closely examining the antique bronzes that have come to us. Not merely the head and members were cast separate from the trunk. There were pieces in even the torso, small pieces fitted, when with more care in forming the mould this piecing could have been avoided. Men do not occupy themselves beyond measure with these slight defects in execution, that were easily concealed by a few strokes of the file; they thought especially of the general effect.[2]

Note 1.p.654. Histoire de l'Art. Vol. VIII. p. 156-158.

Note 2.p.654. So to speak, there are no bronzes of very great dimensions, where if they are rather closely examined, one cannot verify these slight joints, and these are more numerous as the statue is more ancient. To prove that the Spinario of the Capitol is indeed a Greek original of the 5 th century, there was noted "the addition of several pieces forming a part, by means of dovetail joints." (Collignon. Histoire de la sculpture grecque. Vol. I, p. 416).

Then comes a young and entirely nude workman. His right hand leans on the handle of his hammer, whose head rests on the ground. It rests between two spells of hammering metal. The pose is easy. If the head is in profile, the torso is presented in three quarter view. The leg and left foot are seen in front view; the right leg is seen in profile. At the left of the painting the painter has also placed two workmen and the high furnace that feeds the foundry. The furnace is cylindrical. On its top is placed a crucible in which is melted the alloy intended to furnish a new cast of metal. Behind the furnace crouches a workman. Only half of his face and bust are visible. F From his pose it may be believed that he was occupied in managing a blower with which he fanned the fire. The other workman is covered by a skull cap and is nude, seen in front view. He is seated on a low stool and holds in both hands a long poker to stir the burning charcoal, that he plunged into the opening arranged at the bottom of the furnace. We must assume this

workman to be placed opposite the mouth of the furnace, but if he had been so placed, the painter would have been aple to show only his back and the tool would have been conceealed. He then resolutely adopted his method. He placed the fireman at the s side, assuming that the mind of the spectator would restore the figure to his actual position.

As in the painting of the interior of the bowl, the decorator has adhered to filling the field. He has suspended on the walls hammers, a rasp, a saw, the two instruments whose purpose escapes me. Further are two feet that have not yet been f fitted to the statue of which they form a part. Finally near the furnace, beneath a pair of goat horns among branches with leaves, there are arranged six tablets, two of the larger representing the head of a man and that of a woman, perhaps of a god and goddess. These must be tablets of painted clay, similar to those of which we have given numerous examples. Perhaps their presence in this place is explained by some superstition of metal workers. Indeed we learn by Pollux that founders, to avoid the evil influences that would have caused their casts to fail, had the habit of suspending in the foundry "comic images."[1] The furnace of the bronze workers, like that of the potters, was menaced by demons, who amused themselves in opposing the action of the fire, and in playing bad tricks on the poor workmen.[2]

Note 1.p.656. Pollux. VII. 108.

Note 2.p.656. Histoire de l'Art. Vol. IX. p. 347-348.

The inscriptions on vase do not make known the author. The only mention contained in them is that of a kalos, Diogenes, whose name is read on some other vases, but which are not signed.[3] Several ceramographs have occupied themselves with this cup; it has recalled to some the work of Douris, to others rather that of Brygos. A single observation is appropriate. If the trace of the eye is less advanced here than on certain vases of Brygos, on the other hand it is rare that with him are found the hatchings which serve to indicate the curvature of a surface. Here are found at the base of the crucible those hatchings which Brygos placed on the orbs of shields (Plates XII, XIII). However this may be, what is certain is, that the painter who decorated this cup was one of the good artists of

of his time. The scenes here are well composed; the attitudes are natural; the drawing is firm and frank. The brush can vary its effects by mixing with profiles the front views and three quarter views; but what particularly forms the interest of the paintings of this vase is, that it confirms the idea, that after the study of the monuments, men were led to employ procedures, that the ancients applied to the fabrication of bronze statues.

Note 3.p.656. Klein. Vasen mit Lieblingsinschriften, p. 101-103. Hartwig. Meisterschalen. p. 381-390.

If the ceramist dreww freely from the picturesque of the groups, that formed under the sheds of the foundry around the workshop and among the tools thrown down in disorder, the workmen occupied in shaping vases, in polishing arms or modeling statues, he also knew how to find agreeable themes in the life of the gymnasium, in the working of wool, in the play of the needle, and in the apparatus of the toilette. There where by the natural elegance of the woman and the beauty of the race, everywhere was offered to the eyes of the artist harmonious l lines and graceful movements. It is a painting of this kind which we find in the interior of a cup found at Vulci, whoss exterior presents only the commonplace usual scenes of the comos (Fig. 362).[1]

Note 1.p.657. Furtwängler. Beschreibung. 2289.

There are in the bowl two women clothed in long tunics and draped in the himations. One is standing, the other is seated on a seat with a back. She has the left leg bent, the foot is placed on the ground. The right leg is nude below the knee and is raised and extended; its heel rests on a stool. The left h hand is in the air. The right hand lies on the calf, or rather on the tibia at the top of the calf. From the left haod starts a line of reddish violet, only a very slight trace of which remains on the photograph, but which is very visible on the original. This line goes from the left to the right hand. In the field are two baskets, one raised on a shelf, the other placed on the ground.

The first archaeologists who described and reproduced this painting believed, that they saw in the seated woman a wounded person occupied in staunching the blood that ran from her wound;

but this interpretation is only explained by a hasty glance at [illegible] [illegible] of those baskets for clothes, which are often represented on [illegible] [illegible] ces to note where the line starts. Even on our photograph it is very clearly seen to turn around the left wrist, where it is detached in grey on the light of the arm. One must then not be mistaken in the nature of the object, which the painter has [illegible] cut it appears that the last commentator on the monument has [illegible] [illegible] istophanes in the Assembly of Women, by the adjuration that [illegible] [illegible] [illegible] men on the Pnyx, to possess themselves of the power to make t [illegible] to the cause. While attending the sitting, she desired to prepare the wool from which she would weave the clothing for her children; she would card it. Praxagora remonstrated, that for [illegible] [illegible] [illegible] ara of Praxagora. The leg nude to the knee would attract indiscreet looks; it would provoke them to look higher.

[illegible]

It remains to explain correctly what means the verb xainein, [illegible] [illegible] ion to which wool is subjected, when after shearing, it has b [illegible] [illegible] [illegible] [illegible]

but this interpretation is only explained by a hasty glance at the original. The red line continues between the knees and is directed toward a receives in which can be recognized only one of those baskets for clothes, which are often represented on funerary steles, on lecythes and in toilet scenes. Was a basket suited to receive blood? To reject that idea it further suffices to note where the line starts. Even on our photograph it is very clearly seen to turn around the left wrist, where it is detached in gray on the light of the arm. One must then not be mistaken in the nature of the object, which the painter has desired to represent by the use of red; this is a skein of wool, but it appears that the last commentator on the monument has alone correctly seized the nature of the work which occupies the seated woman.[1] He was set on the way by some verses of Aristophanes in the Assembly of Women, by the adjuration that Praxagora, the baby-farmer of the conspiracy, addressed to one of the Athenian women dressed in their husbands' clothes and provided with false beards, who planned to take the places of men on the Pnyx, to possess themselves of the power to make t the laws. This suffragette is a good mother, however devoted to the cause. While attending the sitting, she desired to prepare the wool from which she would weave the clothing for her children; she would card it. Praxagora remonstrated, that for this it was necessary to raise the leg, that she could not fail thus to expose her nudity and betray her sex.[2] The pose that the painter has assigned to the seated woman justifies the fears of Praxagora. The leg nude to the knee would attract indiscreet looks; it would provoke them to look higher.

Note 1.p.658. P. Hauser. Aristophanes und Vasenbilder. Zainousa (Jharh.d.Aust.Arch.Inst. in Wien. 1909.p. 80-85.Pl. I).

Note 2.p.658. Aristophanes. Ekkles. Verse 88-98.

It remains to explain correctly what means the verb zainein, which is translated by card in the dictionaries. This cannot here refer to carding properly so called, the first manipulation to which wool is subjected, when after shearink, it has b been freed from the fat of the animal by boiling. It was a different operation that occupied our workwoman. From the baskets around her, she takes wool that the card has already commenced to reduce and untangle. She takes handfuls of the fleece from

which she forms the rolls that she hardens and stretches between her fingers and then finishes by compacting on the edge of her extended leg, then to throw into the basket placed before her. She will soon charge her distaff with these rolls, and in passing from the distaff to the spindle, they will become the thread which the weaver will use in her trade.

Thus proceeded the poorest workwomen; but for those who while fulfilling their duty as housewives could give themselves some luxury, there had been invented an instrument, the onos or epinetion, that aided in their task. We have described and drawn it elsewhere.[1] It was found more convenient to rub and flatten the moist roll on the clay of this tile, than on the naked skin and the bone of the leg.

It has been thought to find some relation between the style of the paintings of this vase and that of the paintings signed by Douris; but the resemblances are such as sufficiently explain themselves by the fact that all ceramists who belonged to the same generation copied each other, that their brushes had the same habits and the same attractions. As much could be said of another vase concerning which have been pronounced without insistence the names of Douris and of Brygos. The trace of the eye is nearly correct in profile, but would rather give reason to think this vase contemporaneous with the most advanced vases of Brygos. What again recalls Brygos is a certain tendency to polychromy. The hair of several persons is made of a diluted black tending to yellow. For various details are retouches of red and white; but what is most interesting is the subject. T The painting of this aryballa represents a medical clinic at Athens (Fig. 363).[2]

Note 1.p.660. Histoire de l'Art. Vol. IX. p.314-318, 677; Figs. 164-165.

Note 2.p.660. E. Pottier. Une clinique grecque au cinquieme siecle, etc. Fondation Piot, Vol. XIII. p. 149-166;Pls.XIII-XV)

The small vase is a very careful fabrication. On the shoulder two flying Cupids face each other, each holding in his hand a garland of leaves. Their bodies gracefully extend in the pose of swimmers with one leg raised more than the other;[3] but the effort of the painter was particularly devoted to the body, w where extends a scene with seven persons. At the middle is a

[illegible]
ion, he is seated in a chair with a back. The feet are drawn
[illegible]
[illegible]
the right hand the gesture of unrolling a bandage above the w
wrist. In the field over the physician are suspended three
[illegible]
doctor is placed on the ground a metal basin with three feet
like lion's paws and a little pancle at the side. louter intended to contain water for stopping wounds. The invalid that is
being dressed is nude with a mantle thrown over the shoulder
and on the left arm. That body is posed in front view, he leans
on a staff and turns his head to the right in looking at the
[illegible]
on a stool. His left upper arm is enclosed by a white bandage
placed in cross form above the biceps. Behind him and turned
in the same direction is a man standing and draped, one of his
hands holding a flower that he seems to carry to his nostrils,
[illegible]
[illegible]

[illegible]

If we pass to the other side of the physician, there is seen
[illegible]
bares his shoulder and right side. Like his neighbors, he leans
with the right hand on a knotty staff. A white bandage is aro-
[illegible]
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and great recurved nose. In him is recognized one of those de-
formed slaves that certain rich men at Athens loved to retain
[illegible]
enhanced the beauty of the master.[1] Antiquity further attached
a superstitious idea to this practice; it was believed that
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physician with the appearance of an ephebe. Draped in a himation, he is seated in a chair with a back. The feet are drawn under the chair and he bends forward, seizing with the left hand the right arm of a man standing before him, he makes with the right hand the gesture of unrolling a bandage above the w wrist. In the field over the physician are suspended three small concila objects, doubtless cupping glasses. Before the doctor is placed on the ground a metal basin with three feet like lion's paws and a little handle at the side. louter intended to contain water for sponging wounds. The invalid that is being dressed is nude with a mantle thrown over the shoulder and on the left arm. That body is posed in front view, he leans on a staff and turns his head to the right in looking at the operator. At the other side of the basin another invalid sits on a stool. His left upper arm is enclosed by a white bandage placed in cross form above the biceps. Behind him and turned in the same direction is a man standing and draped, one of his hands holding a flower that he seems to carry to his nostrils, but the fractures have caused a gread part of the body of this person to disappear.

Note 3.p.660. Pottier. Plate XIII).

If we pass to the other side of the physician, there is seen standing behind his chair a person draped in a himation that bares his shoulder and right side. Like his neighbors, he leans with the right hand on a knotty staff. A white bandage is around his left leg a little above the ankle. Then comes a person much shorter than the others. He has the appearance of a squat dwarf with broad shoulders, strong and short legs, bearded face and great recurved nose. In him is recognized one of those deformed slaves that certain rich men at Athens loved to retain about them, because they thought that by their ugliness they enhanced the beauty of the master.[1] Antiquity further attached a superstitious idea to this practice; it was believed that g grotesque objects and beings had a phophylactic virtue and diverted evil influences.

Note 1.p.661. Saglio. Dictionnaire des antiquites, Articles Morio, Manus.

This slave turns toward a standing man draped in a mantle t that leaves the torso nude. On his chest are noted the remains

of a wide white bandage. The body faces front and leans over with one leg crossed over the other, resting the left hand on a staff, the right placed on the hip, and he seems to speak to the dwarf, who with the right hand appears to make a sign of salutation or of thanks. It is believed that there is divined the subject of the conversation. The slave holds with the left hand on his shoulder a hare nearly as large as himself. This hare is doubtless a gift presented by the patient, who is held to placing himself on good terms with the servant of the house.[1]

Note 1.p.662. All this description is merely an abridgment of that given by Pottier for this painting. He inserted there observations on the technics for which we refer to his text.

Before this curious painting, one cannot ask himself what s sort of a clinic the artist had in view, what sort of medication was the object of all these bandages and accessories shown in the field. The fisst idea that comes into mind was that it concerned fractures and dislocations that must be reduced and to care for the patients; but this was not the opinion of one of our most eminent surgeons, who is at the same time a fervent admirer of antique things.[2] For the forms and locations of the bandages, there is reason to reject that hypothesis. The members attacked were supported in an entirely insufficient manner. Would a man with a fractured foot walk with such an easy attitude, as the one standing behind the operator? We are not with the surgeon here, but rather with the physician. Here are invalids that come to be bled.

Note 2.p.662. Dr. Pozzi.

"Bleeding was in frequent use in ancient therapeutics. Hippocrates, Galen, Celsius, all great physicians of antiquity recommended it in certain cases and used it. They bled by preference in the arm or indeed in the foot near the ankle. It is indeed at these places that the bandages are placed in our painting. Besides, the bands are narrow and light in appearance. In fact after the bleeding and to protect the little wound from the air and dust, it sufficed to roll a little cloth around the arm or foot without making a serious bandage. Note that the basin placed before the physician would be of no use for caring for fractures, but in case of bleeding, water and sponges were required to receive the blood and wash the incised part."

"There remains a more embarrassing point; why does one of t

the patients wear a band as a scarf across the chest? It could be supposed that this invalid needing cuppings scarified on t the chest or back, it was necessary to place the band thus. T The cupping glasses suspended in the field were there to recall this mode of treatment. In brief, all the minute details of the representation find in this hypothesis a very plausible explanation.[1]

Note 1.p.663. Pottier. p. 156-157.

One might feel some surprise in noting the great youth of the operator. "Although on the original a very light stroke of the brush, dipped in diluted black, indicates a springing beard, the ephebic character of the physician is evident, while his patients are persons of mature age. If there were treated accidents occuring in the palestra, the contrary would rather be expected; a bearded physician treating crippled ephebes. The proposed explanation makes perfectly natural the choice that the artist has made of men that have attained full maturity. These are citizens of Athens, men of forty or fifty, whose sanguine complexion requires an appropriate treatment. The ages of the invalids are then entirely normal; but is there not some eccentricity in showing us with them a doctor of scarcely twenty years?"

"A general reason can first be given for this fact; this is that Greek art of the 5 th century has a marked predilection for youthful beauty. Even the old men and particularly the aged women are recognizable at this epoch only by the color of their white hair. It then conforms to this particular esthetics that the only healthy person, the hero of the scene, presents himself in the appearance of a young and beautiful man. This was also a means of varying the painting, of avoiding the monotonous appearance of an assemblage where all the men were of the same type." [2]

Note 2.p.663. Pottier. p. 158.

These esthetic reasons could suffice in our opinion; but it is not forbidden to seek others. The ancients thought it necessary to be young to be a good doctor. Celsius expressly says:- "The surgeon must be young, or at least still near youth. He must have a firm and sure hand never trembling. He must also be skilful with both hands, have clear and piercing sight and an intrepid heart. His sensibility should be that which seeks

only to heal the invalid entrusted to his care and that does not permit him to be affected by cries. He will make no more haste than the circumstances require5 he will cut no more than necessary; but to well accomplish everything as if he were no-wise affected by the complaints of the patient." 1

Note 1.p.664. Celsius. De re medica. VII. Introduction.

The ceramists do not ask for the spectacles under their eyes scenes as complex as are the interiors of foundries and of clinics. Sometimes there sufficed a meeting in the street or on o one of the roads entering the city to suggest to them an amusing and hastily taken sketch. See this interior of a cup that bears no inscriptions other than the names of two kaloi, Nicostrates and Laches (Fig. 364). All that the painter has placed here is an ass loaded with a great bundle of clothes and advancing without a leader. The subject may appear insignificant; but one cannot refuse to give great credit to the artist for the precision, that has carried into the details and the accuracy in the representation of the animal. He remembered what he had seen, what he saw daily, when leaving their rural deme the peasants of Mesogea and of Diacria descended to pass several days in Athens, installed with their friends or camped on the squares during the great religious and civic festivals.

What forms this package is, that the Greek still fastens on the back of a beast of burden when he starts on an excursion. This is what he calls ta paplomata, those coverings stuffed with cotton or wool, that in the evening he will spread in some improvised shelter. He will roll himself entirely in them; he will take care to cover his head so that the dew of morning may not fall on his eyes. The harness of the Attic ass was fur-that of his descendant. With two strong straps, one passed beneath the belly and the other inserted under the root of the tail, the pack saddle is safely fixed on the back. This is not the only service rendered by the saddle. A man sits on the side like a woman's saddle, leaning against the front and read standards, which are very clearly represented here. Sometimes to feel safer in the bad parts of the mountain paths, he sits astride, freed from falling.

Frequently as the case here, the saddle only serves to carry the baggage. With the wooden sticks which form the frame, it

lends itself to a packing that resists the shocks of the worst
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straps. For greater safety, another longer strap is carried a
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it prevents the package from falling backward. Finally, on the top of this bale the packing is completed by a thin plate pier-
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ere is a plate for the decoration. On the side of the package is fixed a checkered cloth with an entire row of fringes below. These are painted red on the cup. There is recognized that taste for vivid colors which is still that of the inhabitants of those countries. In the saddle bazaar in any city of the Greek
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tle from that which is easily restored from the sketch of the ceramist.

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walks with the slow and long stride, which horses, asses and mules have as a habit where the state of the roads did not
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is not here one of those despised and maltreated donkeys as a
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ons that exhaust them. Our ass is slender without meagreness.
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air. By the sight of the black spots which the brush has scat-
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14. The Loutrophores.

Not to forget any of the original types that Attic ceramists
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to mention and define the loutrophore (hydria being understood).
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ly in certain very slender amphoras of great dimensions,[1] whose
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principal episodes of the ceremonies of Attic funerals.(Fig.

lends itself to a packing that resists the shocks of the worst mule paths. The package entrusted to it will not move. It has been fastened with great care. It is held by three pairs of s straps. For greater safety, another longer strap is carried a across and well stretched to serve as the martingale of the ass; it prevents the package from falling backward. Finally, on the top of this bale the packing is completed by a thin plate pierced with holes in which are fastened small cords. Besides, there is a plate for the decoration. On the side of the package is fixed a checkered cloth with an entire row of fringes below. These are painted red on the cup. There is recognized that taste for vivid colors which is still that of the inhabitants of those countries. In the saddle bazaar in any city of the Greek or Turkish Orient will be found pack saddles, that differ little from that which is easily restored from the sketch of the ceramist.

What is here more interesting as even the image of the ass? The artist has well rendered its form and features. The animal walks with the slow and long stride, which horses, asses and mules have as a habit where the state of the roads did not permit the use of vehicles and where nearly all transportation is made with convoys of animals driven forward before the agile mountaineers, who encourage them by voice and gesture. This is not here one of those despised and maltreated donkeys as a are seen in our country, where they frequently haul heavy wagons that exhaust them. Our ass is slender without meagreness. He has a fine head. His upright ears give him a sort of bold air. By the sight of the black spots which the brush has scattered over his legs, one is tempted to assume a gray hide for him. He was a beautiful ass.

14. The Loutrophores.

Not to forget any of the original types that Attic ceramists have created in the 6 th and 5 th centuries, it remains for us to mention and define the loutrophore (hydria being understood). This term was known by the Greek orators and lexicographers. As for the vase designatedby it, one does not hesitate to seek it in certain very slender amphoras of great dimensions,[1] whose decoration is only composed of paintings that represent the principal episodes of the ceremonies of Attic funerals.(Fig.365).

Even the character of these paintings gives reason to think t that these amphoras had a special destination, that they must play a part in the celebration of rites whose image they offered. What proves to archaeologists that they were not mistaken is the fact, certified by the texts, that in certain cases a loutrophore was placed on the tomb, and that its presence there had a meaning which escaped no one.

Note 1.p.666. An example is cited which was even 4.51 ft. h high. The width of the body was no less than 1.12 ft. (Athen. Mitt. V. p.177, Note 1).

All this concurs to advise one to see loutrophores in the amphoras of which we have presented a specimen; but there is one difficulty. There are found vases characterized by the same f form, whose decoration was entirely different. What is seen on the neck and body are no longer funerary scenes. These were paintings relating to the ceremonies of marriage, that represent the carrying of the nuptial presents to the spouse and the delivery of the latter to the husband.[1] Doubtless in the etymology and meaning of the term that occupies us, there is nothing to forbid this application to vases with nuptial subjects. The loutrophore is the urn that carries and contains the bath. Now custom required that for the bath of the fiancee preceding the marriage, the water from a sacred spring should be brought by children, who were all nearest relatives in future.[2] These children suggest our pages of honor. The vases that served or are thought to have served for this nuptial rite were then especially loutrophores, of all Greek vases they were those which had best established their right to that name. At least for the period of red figures, they seem to have been fabricated in g greater quantity than vases of the same type, whose clay reflected the sadness of death and mourning.[3] On a fragment of a vase of this period possessed by the museum of Athens, only t the heads of the persons are preserved (Fig. 366); but by the coiffure of the three women and the accessories scattered over the field, crowned by leaves and a jewel casket, it is divined that this is a wedding festival. Now one of the women who takes a part in the rejoicings brings a hydria of the form defined above, and here is the same motive on another amphora, that also represents the preparations for a marriage. In both images,

the amphora thus placed in front represents that containing t the water of the bath to be taken by the financee before entering the house of the husband.

Note 1.p.667. See the list of loutrophores known in 1891 given by Wolters (Athen. Mitt. Vol. XVI, p. 378-384).He counts 34 of them.

Note 2.p.667. Harpocration, see Loutrophoros, Loutrophorin.

Note 3.p.667. This is what can be stated for vases with red figures by looking over the list of 34 loutrophores that Wolters has given with the indication of the subject.

Whether these vases like the true amphoras have two handles or have a third, as frequently after the manner of hydrias, m matters little. In both cases various indications agree in revealing their funerary destination. When the lower part of one of these vases is found, it has almost always had no bottom.[1] It could not render the services usually required from the amphora and hydria, for the care of the house and the meal; but the peculiarity which distinguishes them is emphasized by the use to which these vases were devoted. In the hole found in the bottom of an amphora was placed a wooden stem, and this amphora thus found itself raised and better supported, than if it had its foot sunk in the ground. Thus is placed the vase t that on the neck of a loutrophore crowns the entirely schematic image of an Attic tomb (Fig. 368). On the mound formed by this tomb, the brush has drawn a serpent as a funerary emblem, and little winged figures that represent the souls of the dead.

Note 1.p.668. This proof has been made for 13 of 34 loutrophores. Of the other pieces described there, we have only a fragment, the neck or a part of the body. As for the loutrophore of the Louvre, it has a bottom; but that must be the work of the restorer, who had to replace many lost pieces of that vase.

Not being used in domestic life, the loutrophores had no foreign market, unlike the other vases produced by the workshops of Ceramicos. It might almost be said that they were not in commerce. None have been found in Italy. All the loutrophores or their fragments now possessed were found in Athens or its vicinity.[2] These vases must be sold, as we should say, at the gates of Attic cemeteries or be made to order by the potter, when mourning struck the family.

Note 2.p.668. Athen. Mitt. V. p.177; XI, p.370, 371.

What remains of these loutrophores was collected in Attica on the site itself or in the vicinity of ancient cemeteries. There were the fragments gathered, sometimes scattered over the surface of the ground, sometimes sunk deeply in the earth. Placed exposed on the tomb, these fragile vases, loutrophores and a little later lecythes with a white coating,could not escape all the chances of ruin, that menaced them. These were b broken in place, and the fragments were mixed with the earth, constantly moved by the movement of urban life and rural cultivation. The loutrophore did not have for its protection the propitious shade of the spacious Etruscan tombs. Not one has come to us that is not in pieces, and that could be entirely restored. By the place assigned to it, this was devoted to prompt destruction. The Athenians did not delay to make this complete. Also at the end of the 5 th and 4 th centuries, the wealthy had taken the habit of replacing them on their family sepulchres by marble vases, reproducing their form, and examples of which are numerous in our museums.

If we decided on what the loutrophore was and its purpose, we likewise know that there was a time when certain tombs had a right to the mark of a loutrophore to the exclusion of others. Discussing a question of inheritance, Demosthenes tried to prove that the citizen Archiades, whose estate was sought by two plaintiffs, died already long before, a bachelor and without posterity. He did not refer this subject to the depositions of witnesses. He stated a fact that the judges could go and prove on leaving the tribunal;"Archiades," said he,"fell ill and ceased to live without ever being married. What proves this? A loutrophore was erected on the tomb of Archiades." [1]

Note 1.p.669. Demosthenes against Leochares. Sect. 18. Likewise Harpocration, see word Loutropheros. Harpocration further sends there to the two plaintiffs another orator, Dinarchos, who doubtless had used the same mode of proof as Demosthenes; but he mixed with these accurate assertions an error, that was made by one of these lexicographers and has been repeated by others. He imagines that the loutrophore placed on the tomb was a figure of a"young man holding in the hand a hydria." Nothing similar has been found by the learned men, Conze and

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Nothing is clearer and more formal than the allusion made by the orator to a custom known to all his auditors; but what is [illegible] ing that gave birth to that custom. To all grammarians [illegible] [illegible] es, a scholiast of Homer. He writes;1 "The loutrophore was placed on a tomb to show that he who was buried there had died w[illegible]."1

Yet it would appear at first sight, that the vase recalling t the nuptial bath would have been better in place on the tomb of one that had taken that bath, that it must rather have signified the marriage; but to explain the peculiarity of the method taken, it is necessary to recall the complaints of the heroines of tragedy, such as Antigone and Iphigenia who were [illegible] thout having known the joys of the conjugal union. To erect on [illegible] the marriage, was to offer this shade a sort of reparation and posthumous compensation. The subterfuge is ingenious and subtle; but it is much in the spirit of Greek taste.

Note 1.p.870. Eustathes. Ad Illiadem. XXIII, verse 43.

Otherwise according to all appearance, it is only in the course of the 5 th century, that perhaps by the effect of the suggestions of dramatic poetry, a father and mother being cruelly struck by the premature death of their infant, thought t thus to express their grief, to recall those hopes which this death had destroyed. The loutrophores on which were recognized the preparations for the nuptial festival are all vases with red figures, and most are of the entirely free style. On the [illegible] loutrophores of which fragments have been found. In vases of the type that we have described, like that of the loutrophore, two kinds are to be distinguished. There is that of the vases on which the brush has represented with the procession of male [illegible] corpse, the prothesis and the ecphora. On the other hand, there

Collignon, who studied Attic funerary sculpture.

Nothing is clearer and more formal than the allusion made by the orator to a custom known to all his auditors; but what is embarrassing and seixed with some trouble is the idea or feeling that gave birth to that custom. To all grammarions tha have thought it well to record and explain the term in question, the one expressing himself with most precision is Eustathes, a scholiast of Homer. He writes;& "The loutrophore was placed on a tomb to show that he who was buried there had died w without taking the nuptial bath and without having married." 1 Yet it would appear at first sight, that the vase recalling t the nuptial bath would have been better in place on the tomb of one that had taken that bath, that it must rather have signified the marriage; but to explain the peculiarity of the method taken, it is necessary to recall the complaints of the heroines of tragedy, such as Antigone and Iphigenia who were doomed to die, and lamented to have to descend to the tomb without having known the joys of the conjugal union. To erect on the tomb the urn that would have brought to the young girl or the young man too soon struck by fate, the water announcing t the marriage, was to offer this shade a sort of reparation and posthumous compensation. The subterfuge is ingenious and subtle; but it is much in the spirit of Greek taste.

Note 1.p.670. Eustathes. Ad Iliadem. XXIII, verse 40.

Otherwise according to all appearance, it is only in the course of the 5 th century, that perhaps by the effect of the s suggestions of dramatic poetry, a father and mother being cruelly struck by the premature death of their infant, thought t thus to express their grief, to recall those hopes which this death had destroyed. The loutrophores on which were recognized the preparations for the nuptial festival are all vases with red figures, and most are of the entirely free style. On the contrary, they are funerary scenes that are represented on all loutrophores of which fragments have been found. In vases of the type that we have described, like that of the loutrophore, two kinds are to be distinguished. There is that of the vases on which the brush has represented with the procession of male and female mourners, the exposition and transportation of the corpse, the prothesis and the ecphora. On the other hand, there

are the group of vases where all the paintings of the neck and
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show themselves surrounded by relatives and friends, that for
various reasons are associated in these enjoyments. Between
the two fundamental themes of this decoration is an absolute
opposition, a marked contrast.
[illegible]
ry character can only be those, which Demosthenes had in view
and that are also meant by the scholiasts. Nothing there, near
or far, directly or by irony alludes to marriage and its rites.
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I may so speak, of the great vases of the Dipylon, of those w
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placed on their tombs.[1] When under the influence of Ionian and
Corinthian models, taste had commenced to be refined at Athens,
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ures that should approach the correct proportions of the human
body, should reproduce its movements and render the effect of
the fabrics in which it was draped. Better than any other the
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in the 7 th century by the amphora placed over the tomb in pl-
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freed and also made lighter. Then when men desired to erect on
the tomb a vase of clay, which for the time at least should e
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giving to this vase the form of the loutrophore, as we have
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farther in the cemetery than had been the short and massive
amphora, which served for exports of oil and wine. It was fur-
ther, aside from the absence of the bottom, the exact copy of
the vase which the women went to fill at the fountain, and wh-
ich was either placed on the head or shoulder in returning to
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[illegible]

are the group of vases where all the paintings of the neck and body recall the gayety of the marriage festival. The spouses show themselves surrounded by relatives and friends, that for various reasons are associated in these enjoyments. Between the two fundamental themes of this decoration is an absolute opposition, a marked contrast.

The loutrophores with black figures and paintings of funerary character can only be those, which Demosthenes had in view and that are also meant by the scholiasts. Nothing there, near or far, directly or by irony alludes to marriage and its rites. Those loutrophores are only the continuation, the posterity if I may so speak, of the great vases of the Dipylon, of those w which the Athenian Eupatrides of the 8 th and 7 th centuries placed on their tombs.[1] When under the influence of Ionian and Corinthian models, taste had commenced to be refined at Athens, they rejected the heavy and bulging forms that had been adopted at first for the durability which they seemed to guarantee. At the same time, for the entirely schematic silhouettes that contented primitive decorators, they desired to substitute figures that should approach the correct proportions of the human body, should reproduce its movements and render the effect of the fabrics in which it was draped. Better than any other the vase called nettos allows to be divined the appearance assumed in the 7 th century by the amphora placed over the tomb in place of the stele or together with it.[2] In the second half of the 6 th century in the workshop of Nicosthenes the forms are freed and also made lighter. Then when men desired to erect on the tomb a vase of clay, which for the time at least should e evidence the piety of the survivors, they assumed the habit of giving to this vase the form of the loutrophone, as we have d defined it (Fig. 365). This was slender and tall and was seen farther in the cemetery than had been the short and massive amphora, which served for exports of oil and wine. It was further, aside from the absence of the bottom, the exact copy of the vase which the women went to fill at the fountain, and which was either placed on the head or shoulder in returning to the house (Fig. 187), or held in their arms (Fig. 367).

Note 1.p.671. Histoire de l'Art. Vol. VII, Figs.4-8,42,50,56,67.

Note 2.p.671. The same. Vol. X. p.69-75; Figs 63-65.

[illegible]
[illegible]
at certain solemn hours of life. There was the bath of the fiancee; but there was also the bath of the dead. Details are wanting on this subject; but it must have been soon after the [illegible] ve the stains of the sickness, and the traces of wounds in [illegible] se of a violent death, before the exposition of the body. As for that, after perfumes had been scattered over the corpse, the face was painted and they frequently placed a crown on the brow. This final lavation is mentioned in more than one ancient author;[1] but ceramic painters did not comprise it in the traditional programme of the representation of Attic funerals, of the different successive ceremonies there. If we possess one image of it, the only one known to me, this is not found on one of the vases with funerary scenes that we study here. It is noted where doubtless it would not be sought, in a painting that represents the adventure of Actaeon.[2] The pyxis that it decorates appears to belong to the series of vases, [illegible] as the triumph of the red figure. The decoration forms a long band at one end of which is seen Artemis armed with the bow, who departs with her dogs, the instruments of her vengeance, and at the other are two men, an old man the father of Actaeon, who makes a gesture of despair, of a peasant carrying a basket on his back; he has discovered in the forest the corpse torn [illegible] [illegible] ill drops blood from its wounds, lies nude on a rock which the painter has only indicated by two lines carelessly drawn [illegible]. One washes the wounds with a sponge, whose pores are represented by little holes that the point of a needle has pierced in the coating of black color. The other holds a piece of cloth with which she will wipe the body. Behind her another woman unrolls a bandage that will serve to fasten the members, while [illegible] a flask that contains the perfumed oil, which she will soon [illegible].

These hydrias were used by the women for bringing to the house the water intended for the ablutions prescribed by custom at certain solemn hours of life. There was the bath of the fiancee; but there was also the bath of the dead. Details are wanting on this subject; but it must have been soon after the death that the women of the family washed the corpse, to remove the stains of the sickness, and the traces of wounds in case of a violent death, before the exhibition of the body. As for that, after perfumes had been scattered over the corpse, the face was painted and they frequently placed a crown on the brow. This final lavation is mentioned in more than one ancient author;[1] but ceramic painters did not comprise it in the traditional programme of the representation of the representation of Attic funerals, of the different successive ceremonies there. If we possess one image of it, the only one known to me, this is not found on one of the vases with funerary scenes that we study here. It is noted where doubtless it would not be sought, in a painting that represents the adventure of Actaeon.[2] The pyxis that it decorates appears to belong to the series of vases, where in some belated workshops, the black figure survives the triumph of the red figure. The decoration forms a long band at one end of which is seen Artemis armed with the bow, who departs with her dogs, the instruments of her vengeance, and at the other are two men, an old man the father of Actaeon, who makes a gesture of despair, of a peasant carrying a basket on his back; he has discovered in the forest the corpse torn by the pack of hounds. We reproduce here only the midd,e portion of the painting (Fig. 369). The body of Actaeon, which still drops blood from its wounds, lies nude on a rock which the painter has only indicated by two lines carelessly drawn beneath the head. Two women staod erect near the head and the feet. One washes the wounds with a sponge, whose pores are represented by little holes that the point of a needle has pierced in the coating of black color. The other holds a piece of cloth with which she will wipe the body. Behind her another woman unrolls a bandage that will serve to fasten the members, while behind the person armed with the sponge a veiled woman presents a flask that contains the perfumed oil, which she will soon sprinkle over the corpse.

Note 1.p.672. Plató. Phedo.p.115 c; Euripides. Phenician women. Verses 1329, 1661; Hecub.. Verse 605; Lucan on Mourning.11.

Note 2.p.672. -ktaeon (Athen. Mitt. 1890. p. 240-242) Pl. VIII).

It was not as here in the forest, the scene of the accident, but it was in the house of the family that the women at Athens thus washed the body of the dead before clothing it for the exhibition. It is easy to understand that the custom was introduced of representing the preparations for the funeral rites on a vase entirely similar to that, which had played this part in that last toilet received by the dear remains. During the rapid and brilliant progress made at Athens by the formative arts in the course of the 6 th century, the painted vase did not c ceast to take the part that the stele of stone or marble in the external arrangement of the painting of the tomb; but it was on vases of elegant appearance, on a slender amphora or hydria that the brush placed those funerary scenes, which had been reproduced by the ancestors on the colossal cratera or massive amphora of the Dipylon. This was originated the loutrophore with black figures, which is represented by a certain number of fragments in the collections of Athens. If we have given s scarcely anything of them, this is because there is hardly more than fragments, whose art interest is small.[1]

Note 1.p.673. Collignon and Couve. Catalogue des vases du m musee d'Athens. 1902. Nos. 688-690. In the cemetery of Trachones at the foot and west of Hymettos have been found numerous fragments of these loutrophores with black figures. See Conze. Vasi con rapprestanae etc. (Annili. 1864. p. 183-199. Monumenti. Vol. VIII, Pls. 4, 5). Furtwängler. Beschreibung. 1887-1889.

When men were accustomed to find in the erection of these v vases on the tomb a means of showing to the dead the memory r retained of his life and death, they did not voluntarily renounce that custom. The fabrication of the loutrophore with funerary paintings was carried on after the appearance of the red figure, at least during the first half of the 5 th century. H Happily, some of these loutrophores of the new style were less reduced to little bits than their more archaic predecessors. Of them remain at least fragments of real beauty, if not an intact piece. It has been possible to restore the whole of one of these vases at the Louvre (Fig. 365). Of the images which

decorate it and of those ornamenting a vase of the same type possessed by the national museum of Athens, there remains sufficient that one can appreciate the expression of sincere emotion, which the Attic ceramist put into the paintings by which he covered these vases, companions and guardians of the tomb. Further, none of them bear the mar. of a potter or painter. These vases were not intended to be exhibited in the sale rooms of the correspondents, that the principal manufacturers of Athens had in Sicily, Campania and Etruria. Then they did not have to recommend themselves to purchasers by a signature well valued on the market; but to judge of them by the two vases of t this kind from which we have made some borrowings, these vases were often required from the best workshops of Ceramicos, from shops that might have been those of Euphronios, Hiero or Brygos.

The vase that came from Athens to the Louvre belongs to the age of transition, to the period when the potter was not yet weaned from the black figure, and persisted in retaining a place in his decoration for it beside the red figure (Fig. 365). At the bottom of the amphora and below the principal painting extends a band of small height covered by dark silhouettes of cavaliers riding and armed with spears. There is a distant reminiscence of the files of chariots occupying the same place on the amphoras of the Dipylon,[1] and a more direct souvenir of the motive, that the painters of loutrophores with black f figures placed on that part.[2] Moreover, the artist has treated this band in the archaic taste. The painting of it is enhanced by violet touches and incisions accent the details. There are other traits which recall the old traditions of the workshop. For example, such is the serpent that coils around the neck of the amphora and the flat handles. Now it appears already on t the pottery of the Dipylon,[1] and we have found it placed in a detached sketch on a loutrophore of the lod style, a sketch in which is represented in brief an Attic tomb (Fig. 368). There is the effect of an association of ideas that was established early. Between the posthumous life that the dead lead under the earth and the life of the serpent, who appears in the day only to conceal itself at once in holes in the ground and to disappear from the eyes, men perceived some vague analogy. The serpent became a funerary emblem.[2] Finally, when the potters

of the figures confusedly mixed all the episodes of the obseq-
[illegible]
on the neck of their amphoras only the male and female mourne-
[illegible]
the body of the vase.[3] It is also thus on the amphora with red
[illegible]
the 5 th century. Finally, a last peculiarity proves the pers-
istence of the methods applied in the fabrication of vases of
[illegible]
These are replaced by two richly decorated plaques attached to
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are represented by two rings with small openings inserted ben-
eath the lip of the mouth; but the stem that connects these
[illegible]
ornamented by rosettes. These rudimentary handles are there f
[illegible]

[illegible]

[illegible]

vol. VIII, Pl. 3).

[illegible]

[illegible]

[illegible]
kind, that were found in places of [illegible], in the
[illegible]
and belong to the museum of Berlin (Furtwängler.Besch.1887-1[illegible]).

If the painter remained faithful to tradition by preserving
[illegible]
close together, and that all make the same movement.[4] He has
placed only two here, who are thus more at ease.(Fig. 370).
[illegible]
secrated to lamentation; but at the right is another woman, t
that is not the exact copy of her neighbor, as on the more an-
cient examples. She is clothed in a long tunic like a chiton
[illegible]

of the Dipylon confusedly mixed all the episodes of the obsequies, a rule was adopted by those of the 6 th century to place on the neck of their amphoras only the male and female mourners. As for the scene of the exhibition, it developed amply on the body of the vase.[3] It is also thus on the amphora with red figures, which we have taken as the type of the loutrophore of the 5 th century. Finally, a last peculiarity proves the persistence of the methods applied in the fabrication of vases of this species. On the vase of Nettos are no handles (Fig. 63). Those are replaced by two richly decorated plaques attached to the body of the vase. The handles are not suppressed here. They are represented by two rings with small openings inserted beneath the lip of the mouth; but the stem that connects these rings with the body is joined to the long neck by two tablets ornamented by rosettes. These rudimentary handles are there f for show. The loutrophore in question could never have served to bring or to contain a liquid.

Note 1.p.674. Histoire de l'Art. Vol. VII. Figs. 7, 43.

Note 2.p.674. Furtwängler. Beschreibung. No. 1887. Mon. Ined. Vol. VIII, Pl. 5).

Note 1.p.675. Histoire de l'Art. Vol. VII. Figs. 51,89,93.

Note 2.p.675. Pottier. Art. Draco in Dict.des.antiq.of Saglio.

Note 3.p.675. This is observed on the three amphoras of this kind, that were found in pieces by Fauvel and Gropius, in the cemetery of Trachones near Athens, and that are now restored and belong to the museum of Berlin (Furtwängler.Besch.1887-1889).

If the painter remained faithful to tradition by reserving the neck for the images of mourners, there is still felt in t the composition the progress of taste. On certain more ancient amphoras the potter has placed there as many as three women close together, and that all make the same movement.[4] He has placed only two here, who are thus more at ease.(Fig. 370). At the left a female mourner carries her hands to her hair cut short, as if to tear out what remains. This is the gesture consecrated to lamentation; but at the right is another woman, t that is not the exact copy of her neighbor, as on the more ancient examples. She is clothed in a long tunic like a chiton and has a mantle thrown over her shoulders. She holds in both hands and carries to the tomb a loutrephore, whose curvature

resembles that of the amphora on which is painted these images. The bottom of the vase is concealed by the hand that holds it; but it is seen to end in a point. The wase represented here c certainly had at this lower end a flat base allowing it to rest on the ground. It could only be stuck in the earth, or indeed be placed in a terminal orifice of a support.

Note 4.p.685. Furtwängler. Beschreibung. No. 1887.

The representation of the prothesis extended entirely around the body.[1] There was at one side the chorus of men, that caused to be heard cries or a song of sorrow, extended the right arm and raised the hand, as if in an appeal addressed to the corpse; but of all that portion of the painting comprising five persons, there remains so little that we have not thought of reprodrucing anything. The other painting where four women of the family surround the bed of death has also suffered much. Fortunately, there remains of it what we could detach, forming the centre and chief interest of the painting (Fig. 371). It is in memory of a young girl that this loutrophore was dedicated. "The dead lies on a state bed, whose posts are made lighter and are decorated by palmatiums overlaid, terminating in a double Ionic volute. This is the ordinary form of the funerary bed. There are perceived the matterss and the embroidered cushion on which rests the dead. Ekcept the face, the body is strictly concealed by a covering made of cloth spotted with little dots. Before the bed a woman, the nearest relative, supports the head of t the dead in both hands according to the rules of the ceremonial, and that face inclined toward the dead seems to address farewell words to her. The places assigned to the other women are conformed to traditional customs. One of them stands at t the head of the bed, A third as in the second plane is behind the couch of the dead, while the last places her hand on the covering. All lay their hands on their hair, cut in token of mourning. They seem to await the beginning of the funeral dirge."[2] In the three other figures given here remains nothing of the antique --- it is assumed on the original --- but some scraps of drapery, two heads and the arms.

Note 1.p.676. Monuments and memoirs. Vol. I. Pls. V,VI.

Note 2.p.676. Collignon. The same. Vol. I, p.56-57. Collignon elsewhere says of the dead. The head by this drawing appears

[illegible]

[illegible] to keep to the two persons that time has injured least."This figure of an immovable woman holding in both hands the head of the corpse borrows from the drawing a real character of grandeur. In spite of a certain archaic awkwardness, the painter has known how to give a very personal appearance to this face with accented lines, fixed eyes, lips closed and as if contracted by grief. The other figure whose eyes are closed as no l less worthy of attention. The artist has applied himself to make the profile sharp with the emaciated lines of a face stiffened by death, and he has done this with a rare power of expression. He has even emphasized a detail that appears here for [illegible] by a red line the fillet that supports the chin, an accessory of pitiless truth, but which the painters of white lecythes always eliminate from their compositions, conceived in such a marked feeling of euphemism." 1

[illegible] mains of it, which decorates the body of a loutrophore possess- [illegible] tradition on the painter of these vases were the same which his predecessors had treated; but this artist is superior to the one to whom is due the amphora of the Louvre. He did not cont- [illegible] and grouping given by the routine of the workshop. He introduc- [illegible] more precision and boldness than the only one of his predecessors to which we can compare him. He has a freer and more expressive line.

Note 2.p.677. Collignon and Couve. Catalogue des vases peints [illegible] *Francaises d'Athens et de Rome, part 85, No. 1167.*

"This beautiful vase of finished work belongs," says Collignon, "to the most beautiful epoch of the severe style." In the [illegible]

to me rather to be that of a young woman. Nothing prevents one from believing it to be a very young man.

To judge of the merit of the painting, it is then necessary to keep to the two persons that time has injured least."This figure of an immovable woman holding in both hands the head of the corpse borrows from the drawing a real character of grandeur. In spite of a certain archaic awkwardness, the painter has known how to give a very personal appearance to this face with accented lines, fixed eyes, lips closed and as if contracted by grief. The other figure whose eyes are closed is no l less worthy of attention. The artist has applied himself to m make the profile sharp with the emaciated lines of a face stiffened by death, and he has done this with a rare power of expression. He has even emphasized a detail that appears here for the first time. Besides the crown of leaves, he has indicated by a red line the fillet that supports the chin, an accessory of pitiless truth, but which the painters of white lecythes always eliminate from their compositions, conceived in such a marked feeling of euphemism." [1]

Note 1.p.677. Collignon. Monuments et Memoiresm Vol. I,p.57-58.

Still more interesting is another painting or rather what remains of it, which decorates the body of a loutrophore possessed by the national museum of Athens.[2] The themes imposed by tradition on the painter of these vases were the same which his predecessors had treated; but this artist is superior to the one to whom is due the amphora of the Louvre. He did not content himself by repeating certain figures with costume, movement and grouping given by the routine of the workshop. He introduced variations into the composition that seem to belong to himself alone, and he thus renews the subject. Also he drawsswith more precision and boldness than the only one of his predecessors to which we can compare him. He has a freer and more expressive line.

Note 2.p.677. Collignon and Couve. Catalogue des vases peints du muess national d'Athenes. 1902. In Bibliotheques des ecoles francaises d'Athens et de Rome, part 85, No. 1167.

"This beautiful vase of finished work belongs," says Collignon, "to the most beautiful epoch of the severe style." In the last visit that I made to the museum of Athess in 1907, I was

[illegible]

Plate V of Vol. VII of Monuments inedits. I have been happy [illegible]

[illegible] at least in part, [illegible]

photograph by Alinari lent to me by the precious Bibliotheque d'Art of [illegible]

M. [illegible] Laurent has courteously executed for me from the photo.

There remain only fragments of the decoration of this hydria, like that of the amphora of the Louvre. There is not one complete figure.

However, in what one sees of the arrangement of the different paintings, there is divined in the artist the desire felt by him for retaining some independence and of introducing there some variety, while respecting the principal lines of the programme to which he has held himself to conform. According to [illegible] on another loutrophore from the same find all these women [illegible] one of them is seen in front view and the other two look at [illegible] to this painting the cavaliers that cover a lower band on the amphora of the Louvre, absent here, and the men that take their part in the mourning on all other vases of the same kind. There are five of these persons, whose beards and hair are carefully curled. The figures of the cavaliers show no less endeavor. T[illegible] of fox skin; the short tunic of plaited cloth and boots with [illegible] short and upright manes, plain heads and a high gait.

[illegible]

[illegible] of the decoration its tragic signification (Pl. XVIII). The dead is a young girl with head ornamented by a crown with rays, lying on a state bed. The top of one post is seen, ornamented [illegible] of the dead rests on a cushion decorated by a zigzag design.

struck by the beauty of these fragments, and I regretted that only a very mediocre reprodumtion of them had been given in P Plate V of Vol. VII of Monuments inedite. I have been happy to be able to fill this lack, at least in part, by an excellent photograph by Alinari lent to me by the precious Bibliotheque d"Art of M. Doucet, and by the faithful drawing that my friend M. E. Laurient has courteously executed for me from the photo.

There remain only fragments of the decoration of this hydria, like that of the amphora of the Louvre. There is not one complete figure.

However, in what one sees of the arrangement of the different paintings, there is divined in the artist the desire felt by him for retaining some independence and of introducing there some variety, while respecting the principal lines of the programme to which he has held himself to conform. According to custom, he has placed four mourning women on the neck; but while on another loutrophore from the same find all these women are shown in profile and turned in the same direction,[1] Here one of them is seen in front view and the other two look at each other. It is the same for the rear side of the body, which represents the funeral procession. The painter has brought into this painting the cavaliers that cover a lower band on the amphora of the Louvre, absent here, and the men that take their part in the mourning on all other vases of the same kind. There are five of these persons, whose beards and hair are carefully curled. The figures of the cavaliers show no less endeavor. T They are two that go side by side. They wear the Thracian cap of fok skin; the short tunic of plaited cloth and boots with tops of spotted skin. A mantle with rich border floats behind them. They hold spears with the points lowered. The horses have short and upright manes, plain heads and a high gait.

Note 1.p.678. Monumenti inediti. Vol. VIII, Pl. V, 1 f.

Here fortunately as on the amphora of the Louvre, the best preserved piece is the principal group, which gives to the entirety of the decoration its tragic signification (Pl. XVIII). The dead is a young girl with head ornamented by a crown with rays, lying on a state bed. The top of one post is seen, ornamented by an elegant palmatium and an Ionic volute. The head of the dead rests on a cushion decorated by a zigzag design,

the rich fabrics hang at the side of the bed. At the right is an old woman with short hair, who bends over the head of the dead. At the left and before the funeral couch are four women that lament; but on the fragment that we have reproduced, there is seen only the head and arm of one of them, then the entire upper part nf the body of the mounaer nearest the head. The latter has her hair loose and floating over her shoulders.

In the aged woman is divined the grandmother. The painter has known how to indicate there the decrerepitude of ages as clearly as did Pistoxenes in the image of the old slave woman accompanying Hercules to Linos (Fig. 336). The mouth has receded, the lips no longer having any teeth to support them. Deep wrinkles furrow the cheeks and brow; but this is not a truth pushed to caricature, that tend here these clear indications. There is an expression of concentrated sorrow in the entire attitude, in the movement of this aged body leaning over youth struck down in its flower, with the two hands that hold the h head of the dead, as they would do with that of a child, that it is desired to prevent being disturbed in its slumber.

One is disposed to recognize the mother in the woman standing before the dead. Slightly inclined, she fixes a look of d despair on this dear face that she will soon cease to see. Her mouth is closed; she has not strength to address to her daughter those words of farewell, that other voices will cause to be heard. There is something wild in the nervous gesture of her hands that are buried in her hair, which she has not yet had time to cut. She appears to desire to tear out her hair by handfuls. As for the dead, whose long tresses are kept in order by the fillet enclosing them, she sleeps with closed eyes and opened lips. Her profile is elegant of its kind and pure. There is a pathos by which will be touched whoever has passed through tests of this kind, and that has known the bitterness of those vigils near the bed of death.

This vase appears to be some years later than the loutrophore of the Louvre. If we attribute the latter to a contemporary of Euphronios or of Euthymides, that of Athens would have been d decorated by a painter of the school of Douris and of Brygos. We must regard it as the masterpiece of a kind, the loutrephore with funerary scenes, whose origins date back to the very first

attempts of Attic ceramics. It does not seem that this kind survived the changes of fashion and of taste, that operated about the middle of the 5 th century in the Athens of Pericles. All the loutrophores of the ancient type possessed by the museums are with black figures or with red figures of the severe style; we know that may be of the free style. There is reason to believe that the type that came from the amphora and the cratera of the Dipylon fell into disuse a little after 450. W With the very realistic presentation that it gave of death and its sorrows, it no longer corresponded to the feelings and the hopes of generations, which differed from their predecessors; it no longer agreed with the life beyond the tomb that poetry and philosophy sought to produce in the minds. We find the reflection of this conception in the marble steles of the 5 th and 4 th centuries for sculpture, as for ceramics in the paintings of lecythes with a white coating. On the marble as on the clay, the eyes of the dead are no longer closed. The dead live. Seated on their tomb or near it, they chat with the survivors, receive their offerings and their affectionate homage. The loutrophores which peresnt to eyes the sorrowful spectacle of the corpse has yielded to the competition of the lecythe, to the charm of its tender and melancholy serenity.

Yet by the effect of long habit, the loutrophore seemed so well adapted to the tomb, that it was decided to banish it from the cemetery once for all and in absolute fashion; but it retained a place only in new and quite particular conditions. The loutrophore as we have recalled it, served for both the bath of the finacee as for that of the dead. Under the power of a feeling not without analogy with that inspiring the decorators of the white lecythes, men thought to erect on the tombs of y young girls and young men dying unmarried a loutrophore, but one on which was represented the marriage festival instead of the ceremonies of the obsequies. To all those disinherited was thus offered the image of those joys, that had been refused to them.

We have proved that this practice existed by a text of Demosthenes,and by some accessory evidence was in constant use in the Athens of the 4 th century, and what gives reason to think that it was not established before the second half of the 5 th

century is the study of the monuments of ceramics. There is no lecythos with mystical scenes, which was decorated[1] by black figures or by red figures still tinged with archaism. Those of which we have manuscripts that permit appreciating the execution are of the style of black and of [illegible], i.e., of an entirely free style. Whatever their merit, that they cannot enter into the space within which we are obliged to remain.

After having described the signed vases, we have presented a selection of those anonymous vases, that fill in multitudes the glass cases of our museums. With these as with others, we have studied this painting with light figures in reserve on a black ground to which were devoted the most skilful decorators of clay that Athens had in the first half of the 5 th century. These are those vases which were then of value to Attic ceramists in the entire basin of the Mediterranean, being a sort of monopoly. However the history or rather the historical sketch that we have sought to trace in its great lines will not be complete if we should pass in silence another class of decoration, which at about the same time the manufacturers of Greece also attempted to practice with talent and success. It remains for us to speak of vases on which the white coating are painted in black lines figures to which are sometimes lent vivid accents by touches of yellow and of red.

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CHAPTER XXVIII. ATTIC VASES WITH WHITE GROUNDS.

1. Lecythes with entire White Coating.

We have studied the two types between which from the 7 th to the 5 th centuries is divided the activity of Athenian manufacture, vases with black figures on a light ground and vases with light figures reserved on a black ground. We have stated the reasons that decided hri Attic potter about the end of the 6 th century to prefer the latter technics. Whatever choice he made between the two methods, the black dominated in the appearance of his vase. He darkened the effect of the entire vessel. Some chiefs of workshops seemed to perceive this, and it suggested to them the idea of seeking something different from that constant opposition of lustrous black glaze and the red of the clay heightened by a light transparent glaze. The most fertile and most inventive of the potters of the ending 6 th century, Nicosthenes, imagined the projecting of his figures sometimes on a coating of yellowish white.[1] Little unsigned vases designated by the improper term of lecythes of Locres s show the same technics. They must be of nearly the same time.

Note 1.p.683. Histoire de l'Art. Vol. X. p. 266-267; Fig. 176.

When he took up this method, Nicosthenes merely returned to methods already ancient, that had been practised particularly in Ionia, but which dated back much farther. "The primitive potters to whom we owe the vases of the list termed Mycenaean, had already sought to cover their pottery with a coating of a uniform tone, white or yellowish; but it appears that they succeeded very badly in this. The Cypriotes on their part voluntarily attempted this technics, but without inventing anything but g gray and dirty tones, not stable. Then it seems that they tired of those fruitless experiments. Then they attempted to give to the clay by polishing or by the addition of a finer clay laid on the outer surface of the pottery, a very neat and uniform appearance. Even the skin of the vase took the place of a coating and they painted directly on this natural ground. This procedure persists during the entire period in which reign what is called the type of the islands. The series of vases of the Dipylon, which is placed with much probability about the beginning of the 7 th century B.C., continues and perfects this system." 1

Note 1.p.684. Pottier. B. C. Hell. 1890. p.370-379.

In Asia Minor at the time of the great flight of that Ionian art but very imperfectly known to us, the potter resumed the experiments attempted by the most ancient ceramists. They combine the two methods, the external polishing of the clay, which permits the safe application of the colors laid on a supporting ground. At Rhodes, cups with feet and plates mostly belong to the system of monochrome painting executed directly on the polished clay, while the oenochoes with zones of animals present a mixture of black and red tones applied on a solid white coating.[2] The same creamy coating is observed on the pottery of Naucratis.[3] This taste for the light coating, we have found everywhere that we have met with workshops, whose products feel the influence of models presented by the vases decorated at Rhodes, Miletuss and Phocea. We have mentioned it at Melos,[4] Delos,[5] and at Cyrene.[6] Finally, what completely shows how much the Ionian ceramist was attached to this technics, is that in spite of t their great dimensions, the so-called sarcophaguses of Clazomene were all covered by a white coating on which was painted t the decoration.[7]

Note 2.p.674. Histoire de l'Art. Vol. IX. p. 428, 435, 443-444; Pl. XIX.

Note 3.p.684. The same. p.381, 384.

Note 4.p.684. The same. p. 470.

Note 5.p.684. The same. p. 481-482.

Note 6.p.684. The same. p.493-494; Pl. XX.

Note 7.p.684. Histoire de l'Art. Vol. IX. p.264.

Ionian or ionizing workshops, such as those whose works we have found in the islands of Greece and in Etruria, must be t the first to make the little vases that ceramographs have commenced by callong them vases of Locres. They have been so designated because the cemeteries of southern Italy and those of Locres in particular have furnished many examples of them;[1] b but since then they have been found in great numbers at Athens and Corinth, or better said, at all points of the ancient world. Some of them have clearly revealed their Attic origin by the character of their execution and by the inscriptions used on the field. It is not doubtful that in the course of the 6 th and during the first half of the 5 th centuries, these vases

were not there currently supplied to commerce and by the industry of Ceramicos. To convince one's self of this, it suffices to note the place held by them in the national museum of Athens.- The series of these vases is there formed of pieces collected in Attica or adjacent provinces, in the Isthmus, Megaris, Boeotia, Eubea and especially at Eretria.

Note 1.c.185. P. Hartw. Vasensammlung zu München. Introduction. p. 34, 173.

Note 2.c.186. Catalogue des vases peints du musee national d'Athens, par Mm.Collignon et L. Couve. 1902. Nos. 1014-1092. In Ceramiques de la Grece propre, Vol. III, p. 51-53, A. Dumont gives a list of 12 vases of this sort, that he has studied in the museums and private collections of Athens.

These vases are mostly lecythes, many of which by the swelling of their bodies approach the type designated by the term araballic lecythe. There are also alabasters. In both the coating is very ten silent and well burned, of close grain and presenting a yellowish white tone. The figures are traced by the aid of a color that is sometimes black and very lustrous, sometimes is lighter and of a golden yellow.[3]

Note 3.p.885. These vases have been the object of a special study, that has taken the form of a nearly complete catalogue, Athenian Lecythoi, etc. by A. Fairbanks. Museum of Fine Arts, Boston. 1907. The author would have better placed in his title; on yellow ground. Thus he would have avoided all confusion. He does not comprise in his list the funerary lecythes of the second half of the 5 th century, those which have a truly white ground, obtained with milk of lime laid on the clay.

Two groups are distinguished in this series. There is a number of these vases on which the persons are presented in opaque silhouettes; certain details there are engraved in line. This is the technics of the black figure with the sole difference that this figure is here detached on a light coating and on the red of the clay. These lecythes are certainly the most ancient; in general, they must date back to in the 6 th century. In other vases which date from the first half of the following century, there are no longer either opaque silhouettes or incisions. The images are outlined by a black line, and as in the system of the red figure, some light strokes of the brush indi-

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indicate the details of the muscles and the accessories. For the drapery are sometimes retouches of reddish violet.

Various uses were made of these vases. They served for the toilette, for that of the living as well as that of the dead, and also sometimes for the anointing of athletes. They likewise had access to the hall of the repast, where they brought condiments intended to enhance the taste of the foods. Otherwise these lecythes, where the style of the decoration was more or less advanced all had this in common, that the surface offered by them to the painter was too restricted, that there could be developed a scene taken from the tales of epic poetry. He could scarcely place there more than a single figure or three or four figures. This number was rarely exceeded. These figures sometimes recalled some abridged popular myth. Also frequently was found there only the isolated image of a deity or that of a winged genius.[1] Elsewhere the painter has represented an ephebe and his horse,[2] a woman seated or walking, playing on the lyre or holding a basket,[3] a bearded man present at a cockfight,[4] or a figure of a warrior.[5] These are motives of pure decoration, where fancy has free career. When inscriptions are perceived on the lecythes of this series they have no sense. These are letters placed by chance in the field to fill it. No names of potters; sometimes the words kalos or kale are cast on the field, but rarely with the name of a favorite. These vases generally are 5.91 to 9.84 ins. high, rarely attaining 11.81 ins.

Note 1.p.884. Fairbanks. p.24,28,35,40,43,44,48,72.

Note 2.p.886. The same. p. 33, 34.

Note 3.p.886. The saem. p. 38, 39, 47.

Note 4.p.886. The same. p. 24.

Note 5.p.886. The same. p. 31, 43.

What appears most ancient in this series are the lecythes on which, as on the hydrias and amphoras of Amasis and of Exekias, the figures are detached as opaque silhouettes on the ground, the details in their interiors being indicated by incisions. Thus was executed the decoration of a lecythe on which the theme is the dispute between Ulysses and Ajax concerning the arms of Achilles (Fig. 372). Several vases that have been frequently reproduced, represent the Greek chiefs gathered under the pres-

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presidency of Athens and voting on the disposal of the arms.[1] That the painter has represented here is the moment preceding the acceptance of that arbitration (Fig. 573). Brandishing in one hand their swords and in the other the sheath from which they have drawn them, the two furious heros throw themselves on each other. They menace each other by voice and gesture. To each antagonist are attached two companions that restrain them by the waist and seek to prevent them from moving forward. But what separates them better still is interposed between them t the tall figure of a person that by his entire attitude commands peace. He holds the shaft of his spear in his hand. He that intervenes there as in other paintings of the same subject is a master, is Agamemnon, the chief of the army, whom none in the camp except Achilles has ever dared to brave.

Note 1.p.837. *Histoire de l'Art.* Vol. X. p.[illegible], note 1; Figs. 308, 309.

It is again a vase with black figures, the lecythus on which is seen Achilles dragging around the walls of Troy the corpse of Hector (Fig. 574). What is curious there is, that behind t the chariot the painter has placed the winged shade, the eidolon of Patroclus, the friend of Achilles is thus the witness of the outrage suffered by the body of his murderer. He knows it and feels himself avenged. There will be noted behind the chariot the silhouette of the tumulus in which will be interred the ashes of Patroclus.

Here is a third lecythus of the same kind (Fig. 575). It represents the combat of Hercules against the hydra of Lerna (Fig. 576).[2] Behind Hercules stands his devoted protectress Athena. Then comes Hercules who is fighting with the monster, and on the other side of the latter is Iolaos, the faithful companion of the hero with helmet on his head. Hercules has seized one of the tentacles of the hydra, to whom the painter has given the appearance of a colossal cuttlefish. He is armed with a sickle with which he successively cuts off the heads of his multiple enemy; but these could form again under the scar. Hence Iolaos is engaged in preventing that danger. He holds in his hand a burning brand with which he cauterizes the bleeding flesh as Hercules cuts off a head. On the ground behind him is a burning fire from which he can take other brands, pet-

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Between the legs of Hercules is seen the crab, that according to the legend was allied with the monster and had attempted to bite the foot of the hero to distract him from his task. The marsh from which rises the beautiful spring of Lerna was sufficiently near the sea to explain here the presence of that inhabitant of the salt waters of the gulf of Argos. Another amusing detail; to be more free in his movements, Hercules did not wish to drag behind himself on the ground that lion's tail whose skin served him as clothing. He has raised and passed the endthrough his girdle.

Note 1.p.561. The three lecythes which come from Eretria.

The painting is composed with too much care for one to believe in any reason to give the honor of it to even the painter of the lecythes. All collaborators of the second class, the chief must have given the charge of making and decorating the vases of this kind. These bore the mark of a very careless industrial fabrication. They are badly fired. On nearly all by the effect of the oxydizing flame the black glaze has been burned. It has turned to red in places. For the forms of the decoration, they did not take the trouble of invention. It was a fresco that they had under their eyes, or some beautiful amphora executed in the same workshop, that the workman charged with the decoration of the lecythes borrowed the data for his little painting, the symmetrical grouping of the persons, the division of labor which divided between Hercules and Iolaos the task of reducing to impotence the monster and his destruction. The indication of accessories like the crab creeping on the ground and the smoky fire that supplied arms to one of the combatants.[1]

Note 1.p.562. There may also be cited as coming from the same technique a lecythe, on which is represented the adventure of Ulysses among the Sirens (Journ.Hell.Studies. 1888. Pl. XIII). Also [illegible] was accompanied by a [illegible].(Eph. Arch.1893.Pl.[illegible]).

By the technics that they reveal and the style of drawing, these lecythes with opaque silhouettes announce themselves as contemporaries of the vases signed by [illegible] and [illegible]. As on other vases one finds there touches of violet and white intended to accent certain details, besides the lines engraved with the point; but because of the negligence that we have

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By the technics that they reveal and the style of drawing, these lecythes with opaque silhouettes announce themselves as contemporaries of the vases signed by Amasis and Exekias. As on other vases one finds there touches of violet and which intended to accent certain details, besides the lines engraved with the point; but because of the negligence that we have

mentioned, these overlaid colors have frequently left only faint traces on the clay. The pieces composing this series appear to date chiefly from the second half of the 6 th century; but about the end of that century Athenian potters introduced a n new mode of painting, that of the light figure reserved on a black ground, and the lecythes like the alabasters which they made in Ceramicos could not fail to feel the change, that operated in the habits of the chiefs of workshops. Men were accustomed to give to these lecythes a light ground and did not think of departing from this practice; but they thought of a very simple means of applying to the decoration of these little vases the methods of drawing, caused to prevail by the adoption of the system of the red figure. The equivalent of this was f found in the figure drawn with black lines on a yellowish coating. As well as on the orange tone of the clay, the drawing in line lent vases altogether to clearly accent the contours and to indicate with precision the details of the internal modeling, the inflexions and folds of the drapery. One could at will make this line more or less firm or light. If it were desired to enance the appearance of the vase by adding to it some touches of vivid color, this showed up better on the light coating than on the dark covering of black glaze.

Moreover, here as in the series of vases of great dimensions, the new technics was not substituted for the old at the first stroke without resistance. Just as on certain amphoras from t the workshops of Andokides and of other contemporary potters the black figure is a neighbor of the red figure.[1] And there are lecythes on which a part of the decoration is executed in opaque silhouettes, while the rest of the image is profiled in line. Here are some examples of these vases that may be called vases of transition.

Note 1.p.690. Histoire de l'Art. Vol. X. p.272-279.

It is sometimes the principal figure that the painter has t treated in the former manner, while for the accessories re is satisfied with the line. For example, here is a lecythe of the national museum of Athens on which is seen a winged genius, d doubtless Eros, that flies while holding in one hand a lyre a and in the other a phiale (Fig. 377). His image is detached in solid black from a ground filled by elegant palmatiums borne on light and sinuous stems; but with

on light and sinuous stems; but with the line are drawn the g great wings of Eros as well as the verticals of the lyre, while the palmatiums are black.

Elsewhere, the contrary has been done. See on a lecythe of the Louvre, Hercules conquering the lion of Nemea (Fig. 378). The painter has drawn the image of Hercules in line; but for that of the lion as for the arms and clothing of the hero suspended on a tree, he made use of opaque black.[1]

Note 1.p.691. One can also cite as an example of this mixed technics, a painted vase of the Cabinet of Medals on which is represented a warrior in which it has been desired to find a memory of a celebrated statue of Cresilas. The body of the warrior is an opaque silhouette. His helmet and shield are drawn in line (De Ridder. Catalogue des vases peints, etc.No. 299). Also see the description of a lecythe on which is represented a seated woman that plays on the lyre, perhaps Sappho. Before her is a dog. There it is the body of the woman which is drawn in line. The clothingand the dog are in black silhouette (Athen. Mitt. 1889. Plate X).

Sometimes in the same figure the painter used at the same t time line drawing and black laid on the clay in large areas. this is observed in an entire group of lecythes and of alabasters with white ground, that by the singularity as by the uniformity of their decoration, have attracted the attention of archaeologists.[2] There are seen repeated with variations of no importance the figure of a person clothed in a short tunic girded at the waist and trousers that reach the ankles. He sometimes has a quiver fastened on the back at the height of the l loins; but always brandishes a hatchet with the right hand, a and on the left arm carries a fringed shawl folded double. What indicates his nationality is a palm tree standing near him. In the field and near the foot of the tree is a rectangular article, in which may be seen a box or an altar.

Note 2.p.691. W. Fröhner. Deux peintures de vases grecs, etc. 1871. Heydemann. Deux peintures, etc. (Arch Zeit. 1872. p.35-36); Winnefeld. Alabastra mit Negardarstellungen (Athen. Mitt. 1889. p. 40-50); E. Bethe. Zu den Alabastra mit Negardarstellungen. (Athen. Mitt. 1890. p. 243-245).

To this person inseparable from the palm tree, the painter

has sometimes given a head that resembles all the heads that he was accustomed to draw, a profile of Greek type (fig.[illegible]); but much more frequently he gives it a negro face, characterized by short and crisped hair, by a flat nose and thick lips (Fig. 300).[1] Further in both cases he is dressed in the costume that the Greeks never wore. His legs are enclosed in thick anaxyrides that constitute attributes of the Thracians, Phrygians and Scythians. The cloth of this clothing is streaked by these lines of colored dots that the same artists like to scatter over the clothing of all barbarians, when a place is given to them in their paintings.

Note 1.p.[illegible]. [illegible], besides the alabaster published by Froehner, describes three other nearly similar alabastra, on which is found the same negro head).

Concerning the little vase whose series is represented here by two examples, a conjecture has been expressed that seems to merit taking into consideration.[1] With this pale type and negro figures, this decoration was applied to flasks destined to contain oils and unguents of Egyptian origin highly esteemed in Greece by persons that cared for their toilettes. The alabasters in question had been made for the merchants that carried on the commerce in perfumes. But this image had been like an illustration placed on these alabasters to indicate to purchasers the contents of the flask offered them. Today on the bottles containing wine of the best quality and on the vials holding a fragrant essence, is frequently pasted a label with the name and address of the proprietor or and a view of a chateau or villa. Ancient industry had at its disposal neither paper nor processes, which permitted the indefinite multiplication of an image by means of copies made by a machine. If in those distant times publicity was still in its infancy, it was yet necessary to arrange and invent patterns, that they should show what was the article offered to them. It could only be very advantageous to attract the eyes and excite the curiosity of the public. ? This was understood by the dealer in perfumes that ordered these alabastra from one of the potters of Ceramicus. These negro heads and exotic costumes were an advertisement, a puff that did not fail in its effect. The flasks thus decorated have been found everywhere, in southern Italy, Megara, [illegible], at

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Athens and in the island of Rhodes.

Note 1.p.692. The hypothesis is that of Winnefeld (Athen. Mitt. 1888. p.49).

Note 2.p.693. See the texts of the comic poets of the 4 th century cited on this subject by Athenaeus. XV. 691.

This negro type that stands in the attitude of toilet near the palm tree with smoke familiar to him, was this type that the commerce of Athens distributed in the entire basin of the Mediterranean, was it the invention of the potter that received the order? We do not know; but one would rather be tempted to believe that the painter borrowed it from some one of the frescos, which on the morrow of Marathon and Plataea came to commemorate on the walls of the edifices of Athens the battles, that the city was proud of having won. All gives reason to think that in these paintings, the painter tried to distinguish by clothing and armor the barbaric warriors from the champions of Grecian independence. Now in the groups that represent the army of the invaders, negroes must have represented one of the contingents mentioned by Herodotus, that of the Ethiopians "who dwelt above Egypt," i.e., south of Egypt.[1] These negroes were known at Athens through Egypt. From all time, negroes from the Soudan were numerous in Egypt. As mercenary soldiers, slaves, servants and laborers, they occupied there sufficient place that the foreign traveler confused them with the people of the country. Being given a very marked character by their traits, sculpture found there a type conveniently adopted when it desired to bring on the scene the dwellers along the Nile. On the Ionian vase on which Busiris was slain by Hercules, it is a black guard that the painter has shown hastening too late to remove the cruel tyrant of the shores of the Delta from the blows of the hero.[2]

Note 1.p.694. Herodotus. VII. 69.

Note 2.p.694. Histoire de l'Art. Vol. IX. p. 521, Fig. 264. Also see a cup by Epictetos, vol. X, Fig. 210.

Other alabasters than those that the palm tree inform us of the favor enjoyed by its type of the negro armed with a hatchet and clothed in a costume with spots and stripes.[2] In one of these examples, between two persons so equipped is seen a panther, another memory of Africa. This taste for African studies

Athens and in the island of Rhodes.

Note 1.p.683. The hypothesis is that of Winnefeld (Athen. Mitt-1889. p.49).

Note 2.p.693. See the texts of the comic poets of the 4 th century cited on this subject by Atheneus. XV. 39).

This negro type that stands in the attitude of combat near the palm tree with shade familiar to him, was this type that the commerce of Athens distributed in the entire basin of the Mediterranean, was it the invention of the potter that received the order? We do not know; but one would rather be tempted to believe that the painter borrowed it from some one of the frescos, which on the morrow of Marathon and Platea came to commemorate on the walls of the edifices of Athens the battles, that the city was pround of having won. All gives reason to t think that in these paintings, the painter tried to distinguish by clothing and armor the barbaric warriors from the champions of Grecian independence. Now in the groups that represent the army of the invaders, negroes must have represented one of the contingents mentioned by Herodotus, that of the Ethiopians "who dwelt above Egypt," i.e., south of Egypt.[1] Those negroes were known at Athens through Egypt. From all time, negroes from the Soudan were numerous in Egypt. As mercenary soldiers, slaves, servants and laborers, they occupied there sufficient place that the foreign traveler confused them with the people of the country. Being given a very marked character by their traits, sculpture found there a type conveniently adopted when it desired to bring on the scene the dwellers along the Nile. On the Ionian vase on which Busiris was slain by Hercules, it is a black guard that the painter has shown hastening too late to remove the cruel tyrant of the shores of the Delta from the blows of the hero.[2]

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Note 2.p.694. Histoire de l'Art. Vol. IX. p. 524, Fig. 254. Also see a cup by Epictetos, vol. X, Fig. 210.

Other alabasters than those that the palm tree inform us of the favor enjoyed by its type of the negro armed with a hatchet and clothed in a costume with spots and stripes.[2] In one of t these examples, between two persons so equipped is seen a panther, another memory of Africa. This taste for African exotism

is explained by the very close relations maintained by Athens, after the Median wars until the treaty of Cimon, with Egypt which had supported[15] in the efforts which this people, much attached to its traditions and independence, continually made to escape from the domination of the Persians. We have elsewhere the proof by a cup of Icaria, that the painters then took pleasure in taking from the military paintings of Panaenos and of Micon, figures that recalled to the Athenians the emotions and joys of the great struggle in which they had repulsed the attack of the forces of all Asia.[1]

Note 2.p.894. Athen. Mitt. 1892. p. 43, 45.

Note 1.p.895. Histoire de l'Art. Vol. X. p. 547-548.

In line was executed the decoration of these alabasters like Egyptian; but they were made in haste, by hundreds to satisfy the needs of a very great and active export; thus the line that defines their contours is thick and heavy. Then it is not by these specimens that it is proper to judge the work of the painters, who continued to produce vases of this kind, and adopted new methods after the triumph of the red figure and under the influence of that figure. Certain patrons demanded careful alabasters or lecythes, which a young man of fashion could show at the gymnasium or place on his chest in the festal hall, without having to fear the vicinity of the craters and cups that came to the house of the man in good style. For example, here is the lecythus of the Louvre that does not lack a certain elegance (Fig. [illegible]). A woman, perhaps a muse with hair whose length a richly embroidered cap, passes her fingers over the strings of a lyre. Only the bust of the musician is represented. It is detached on a sort of architectural facade composed of three Doric columns that support a fanciful entablature decorated by a fret. The type of the player of the lyre recalls that of the Pallas, whose head appears till 450 on the coins of Athens. The same almond eye, same very long nose, the same full and strong chin. That archaic character of the shape is very marked. All is in line, the profile of the woman, the lyre and the columns. Black has been employed in flat tints only for the hair, and on the entablature, a red ribbon connects at their ends the strings of the lyre.

Note 1.p.898. See Plate X in colors from Rayet-Collignon. H

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Note 1.p.696. See Plate X in colors from Rayet-Collignon. H

The style and procedure are nearly the same on an alabaster of the Louvre on which are seen facing each other, two women separated by an altar (Fig. 352). One holds a patera and an oenochoe. The figure is detached in solid black on the yellowish ground.

Nearly the same technics are on a lecythe of the Louvre (Fig. 353). No other person than a woman, who with the right hand presents a patera from which is poured a stream of liquid, and with the left hand raises a torch in the air, whose flame emits a dense smoke that the wind waves in a long train. In this woman is recognized Artemis by her hair that hangs loose on her nape and especially by her quiver, that is suspended behind her in the branches of a tree. To be more free in her movements while she makes the libation, she has relieved herself of it for the moment. A very young fawn bounds before the goddess. The fawn has an opaque silhouette, but the entire figure of Artemis is drawn in lines. Her hair alone forms a black mass. Finally, to attract attention to the wine that she pours on the ground and to the smoky light of the torch, the painter has placed there some touches of reddish brown.

These touches of red are found on most lecythes on which was adopted the method of drawing in line, at least entirely for the execution of the principal figures; but during the first years that followed the change of system, the decorators of these vases seem to have made only a discreet use of a liberty which they had never renounced. Yet at length they wearied of that reserve. Perhaps they followed the example of the painters of the light figure, who like Brygos about the middle of the 5 th century sought to brighten the appearance of their paintings by the use of white and of the dark yellow produced by the very dilute glaze, of red tending to violet and of gilding. Then according to all appearance, in the workshops in which was worked for the perfumers, they commenced to supply their patrons with lecythes on which colors other than black were spread over

Histoire de la ceramique grecque. Several lecythes with white coating, on which are also represented female busts drawn in line have been repruduced by Winter. Arch. Zeita 1885. p. 198, Pl.XII, 2. One would easily believe that all these pieces came from the same workshop.

The style and procedure are nearly the same on an alabaster of the Louvre on which are seen facing each other, two women separated by an altar (Fig. 382). One holds a phiale and an oenochoe. The aiguire is detached in solid black on the yellowish ground.

Nearly the same technics are on a lecythe of the Louvre (Fig-383'. No other person than a woman, who with the right hand p presents a phiale from which is poured a stream of liquid, and with the left hand raises a torch in the air, whose flame emits a dense smoke that the wind waves in a long train. On this woman is recognized Artemis by her hair that hangs loose on her nape and especially by her quiver, that is suspended behind h her in the branches of a tree. To be more free in her movements while she makes the libation, she has relieved herself of it for the moment. A very young bull bounds before the goddess. The bull mas an opaque silhouette; but the entire figure of Artemis is drawn in line. Her hair alone forms a black mass. Finally, to attract attention to the wine that she pours on the ground and to the smoky light of the torch, the painter has p placed there some touches of reddish brown.

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a great part of the surface within the contours of the figures.

As a type of those little vases distinguished by a true polychromy may be presented the alabaster which bears the signature of the potter Pasiades or Lasiades. The first letter of the name is uncertain; it has been affected by the fracture (Pl. XIII). The little vase was found at Cyprus;[1] but all is Attic, the s style and inscription, as on the lecythe with light figures on black ground, very much later, which came from the same excavation. These imported vases are distinguished at first sight f from the local Cypriote pottery, that we have studied elsewhere.[2] With the heaviness and strangeness of its forms, the paleness of its colors, the poverty of the repertory of images, this insular ceramics was a primitive ceramics. It could have prolonged its entire existence very late; but before expiring, it had ceased to respond to the taste of those Greek princes that depended on Athens, mistress of the seas, to contend against the Phoenician element and to render itself independent of the Persian empire.

At an early date, these princes and their subjects at Salamis and in other cities had commenced to derive from Athens the a articles of luxury, that must contribute with the language sign to maintain among them the tradition of the Hellenic life and culture.

Note 1.p.697. A.S.Murray. Two Vases from Cyprus (Jour.Hell. Studies. 1887. p. 317-323; Pls. 81, 82).

Note 2.p.697. Histoire de l'Art. Vol. III. p. 684-732; Pls. III, IV; Figs. 485-551.

On the body of the alabaster, the painter has represented two women facing each other and separated by a bird, in which is recognized a crane by the plume on its head. The woman at the left stands at rest. Her right arm is extended and holds a petal. The other woman advances running or rather dancing. Both her arms are separate from the body as if to produce equilibrium. Each of the two hands sways a branch of laurel. This dancer is a Maenad. That characterizes her thus is the vivacity of the movement which recalls that of the ceramic painters in their paintings of Bacchanals have given to more than one follower of the god. It is a peculiarity of the costume, the skin of a spotted deer, that is found around the girdle with the ends

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On the body of the alabaster, the painter has represented two women facing each other and separated by a bird, in which is recognized a crane by the plume on his head. The woman at the left stands at rest. Her right arm is extended and holds a phiale. The other woman advances running or rather dancing. Both her arms are separate from the body as if to produce equilibrium. Each of the two hands sways a branch of laurel. This dancer is a Menad. What characterizes her thus is the vivacity of the movement which recalls that of the ceramic painters in their paintings of Bacchanals have given to more than one follower of the god. It is a peculiarity of the costume, the skin of a spotted deer, that is bound around the girdle with the ends

hanging in front. Nearly all this detail, both women have the same costume of a long tunic, over which is cast a mantle with its middle placed on the shoulders and its ends rolled around the arms. For the officiant this tunic descends to the feet. On all other women by the effect of the dance that throws the body forward, it rises to the middle of the leg. Thus different in pose and in costume in a certain measure, the two women do not have the same coiffure. That we have called the Menad has her hair concealed under a sort of ca, recalling the tarentine used in the ... of the people at Torrents. The that seems to offer the imitation one has read tared. Her hair is gathered and raised above the nape in a tuft on which was placed a plume enlarged into a fan shape. Was that a sacerdotal coiffure?

In this little painting are again very sensible traits of archaism. If in the image of the crane the drawing is perfect in ease and truth, it still remains conventional in that of the two women. While the bust presents itself in front in its entire width, the face and legs show themselves in profile, but it is scarcely that this incoherence is noticed, so much is one accustomed to it in works of contemporaneous ceramics. It does not prevent one from appreciating what there is of skill in the composition of the scene, in which the two women form pendants while opposing each other in their attitudes. One is also struck by the correctness of the movement and the elegance of the coiffures; but what is most interesting there is the discreet coloring of the painting. On the ground of creamy white, what is most freely detached is the black tone of the crane and of the hair of both, and the strongly marked folds of the drapery. A softer note is given by the tint of reddish orange that the brush has spread over the flesh. By the lightness of this tint, the profile lends itself to be distinguished at first sight from the black. The fabric rolls with suppleness around the arms, and behind the dancer it is tossed by the wind and follows the movement of the body. A darker red tone line of the tunic marks the creases of light irregularity, while serves for coloring and modeling the flesh. It is little with this little vase, and many other works of the same kind, that must be left to the workshops of Plataea and of the city-

hanging in front. Nearly with this detail, both women have the same costume of a long tunic, over which is cast a mantle with its middle placed on the shoulders and its ends rolled around the arms. For the officiant this tunic descends to the feet. On all other women by the effect of the dash that throws the body forward, it rises to the middle of the leg. Thus different in pose and in costume in a certain measure, the two women do not have the same coiffure. What we have called the Menad has her hair concealed under a sort of cap recalling the kerchief used bo the women of the people at Bordeaux. She that seems to offer the libation has her head bared. Her hair is gathered and raised above the nape in a tuft on which was placed a plume enlarged into a fan shape. Was that a sacerdotal coiffure?

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rivals, to be distributed in various directions in the entire range of the Mediterranean; but by the refinement of the drawing as by the sober use of color, there is felt the mark of a sure and delicate taste, that of the painters who lent their art to the potters of Athens, of Eretria to Locris and to the decorators that worked for Brygos. One cannot forget also one peculiarity which completely places beyond doubt the attic origin of this alabaster. On the flat border of the mouth is read the inscription, ο παῖς καλός. This flask dates from the time shortly before Brygos. Attic ceramists lavished this exclamation on all vases supplied to their patrons, even without taking the trouble to give the sense by the addition of the name of a man to the traditional formula.

The presence of an inscription of the same kind permits the attribution to the same workshop and the same epoch, of a lecythus found at Cumae (Fig. [illegible]);[illegible] the execution is less careful than on the alabaster of Tanagra, and the drawing is more summary; but the painter has used there in the same spirit, black, red and white, and has applied in the same fashion the line with flat tints. What this painting represents is easily stated. Above a finely ornamented bed, similar to the couches that in scenes that the painting we have seen arranged for the feast,[illegible] there are two cavaliers borne by their galloping horses and flying through the air. These are the Dioscures that ride through space to go in the midst of tempests to calm the waves, and to bring to the sailors the presage of a fortunate voyage,[illegible] or to appear in the midst of battles as auxiliaries of the side to which was destined to give the victory.[illegible] The idea that the painter desired to suggest here is that of a feast which the divine riders wish to [illegible] a friendly mood between two of these mortals. The Dioscures passed for freely accepting the hospitality of those men, who by their piety had merited having them for guests. This is stated by Herodotus. In the list that he makes of the pretenders to the hand of Agariste, daughter of Cleisthenes, tyrant of Sicyon, he mentions Laphanes [illegible], son of that Euphorion "who received in his house the Dioscures, according to the tradition of the Arcadians."[illegible] At Sparta, a tale collected by Pausanias recalls one of those visits that by caprice the Dioscures sometimes made to mortals.

rivals, to be distributed in various directions in the entire basin of the Mediterranean; but by the refinement of the drawing as by the sober use of color, there is felt the mark of a sure and delicate taste, that of the painters who lent their aid to the potters of Athens, of Epictetos to Douris and to the decorators that worked for Brygos. One cannot forget also one peculiarity which completely places beyond doubt the Attic origin of this alabaster. On the flat border of the mouth is read the inscription, o paiskalos. This flask dates from the time when before Brygos, Attic ceramists lavished this exclamation on all vases supplied to their patrons, even without taking t the trouble to give the sense by the addition of the name of a man to the traditional formula.

The presence of an inscription of the same kind permits the attribution to the same workshop and the same epoch, of a lecythe found at Camisos (Fig. 384);[1] The execution is less careful than on the alabaster of Pasiades, and the drawing is more summary; but the painter has used there in the same spirit, black, red and white, and has mingled in the same fashion the line with flat tints. What this painting represents is easily stated. Above a richly ornamented bed, similar to the couches that in more than one painting we have seen arranged for the feast,[1] there are two cavaliers borne by their galloping horses and flying through the air. These are the Dioscures that ride through space to go in the midst of tempests to calm the waves, and to bring to the sailors the presage of a fortunate voyage,[2] or to appear in the midst of battles as auxiliaries of the side to which it was desired to give the victory.[3] The idea that the painter desired to suggest here is that of a rest which the d divine riders wish to take beneath a friendly roof between two of these circuits. The Dioscures passed for freely accepting the hospitality of those man, who by their piety had merited having them for guests. This is stated by Herodotus. In the list that he makes of the pretenders to the hand of Agariste, daughter of Clisthenes, tyrant of Sicyon, he mentions Laphanes Acanien, son of that Euphorion "who received in his house the Dioscures, according to the tradition of the Arcadians."[4] At Sparta, a tale collected by Pausanias recalls one of those visits that by caprice the Dioscures sometimes made to mortals.[5]

We have the invitation that the poet Baccylides addresses to the same deities, whom he invites to come to share his repast:- he says," you will find at my house no quarters of beef, vases of gold, hangings of purple, but a good heart, charming songs, and an agreeable wine in goblets from Beotia."[6] Finally, a relief of the Louvre found in Beotia represents the same scene as our lecythe.[7] It shows the interior of a temple ornamented by two pilasters. An elevated couch covered by a mattress with pillows and a cover is placed there, and in front is seen a t table on which are laid several cakes. In the first plane is a little altar, near which are seen two persons, one of whom lays an offering on this altar, while the other raises the arm in sign of adoration before three deities who swiftly arrive. These are the Dioscures clothed in a short tunic girded at the waist, and a mantle that floats behind them. They come to be present at some combat, where they caused their favorites to triumph, for they are accompanied by a Victory which flies above them with outspread wings and a crown in her hands. On the foot of the stele is an inscription "to the great gods," and the names of the dedicators.

Note 1.p.699. Fröhner. Deux peintures de vases grecs, etc. 1871.

Note 1.p.700. Figs. 291, 344.

Note 2.p.700. Homeric hymns. XXXIV, 8-10.

Note 3.p.700. Jason of Thessaly attributes one of his victories to the personal intervention of the Dioscures (Polyaenos. Stratatogicon. VI. 1-3). Among the Romans, to their appearance was attributed the victory obtained over the Latins near Lake Regillus.

Note 4.p.700. Herodotus. VI. 127.

Note 5.p.700. Pausanias. III. 16-2, 3.

Note 6.p.700. Atheneus. XI. p.500[a].

Note 7.p.700. Fröhner. Deux peintures, etc. Pl. III.

The painting of the lecythe is less complex. It is like an abridgement of that of the stele. No prepared repast; but the couch is covered by rugs, one of which by the tint laid there by the brush announces itself as one of those purple rugs, that Bacchylides regrets not having to offer to the celestial guests that he invited. On this bed are two cushions of the same color

not a figure. Here likewise are suppressed certain decorative elements employed by such vases, and the execution of the painting wears the trace of the same taste. That this lecythus seems as in a sketch treated it with a skilful hand, but each narrated. The painter desired to indicate that the crosspiece of the bed was decorated like the posts, that it had a file of animals; but he was satisfied to draw one of these animals and one of the rosettes that interrupted the procession. He has done likewise for the bands of ornamental motives that ornament the rugs. One of the two cushions is only half colored red. The painter has also placed these cushions in a singular fashion. Instead of being laid flat on the couch as on the relief, he lays them only on their points; they are as if in the air. One would say that the artist has played with them, that he raised them as if to serve to fill the field and to enclose the group of cavaliers. In spite of these negligences, the style has a pleasing appearance. The cavaliers have a graceful air and are well seated on their mounts. The horses have fine and handsome heads. The creamy white of the ground, the black and the reddish brown gave a harmonious scale of tones.

Like Panaitios, the decorator of the lecythus of Tanagra has not failed to place here the exclamation which announces the Attic origin of the vase; but the formula that is employed by Panaitios has here its entire extent. In the commendatory epithet is joined the name of a woman. Beneath the couch, the brush has traced these words: "Myia (fly) is beautiful, long live Dorcas!" In this familiar name one can only be seen a name given to one of those women, that took the joy of the youths of Athens, when the vase was placed on sale. Thus on the cylix of Euphronios (Fig. [illegible]), one of the courtesans playing the cottabos is called "the little one." The use of H for E in this informs us that this vase is contemporaneous with those vases described here that are least ancient. In the course of the 5 th century, much before a decree of 403 substituted in official documents the eastern orthography for the old Attic orthography, Ionian letters had begun to be introduced into use. In the officinae the chisels of the engravers on stone, and on vases the brushes of the ceramists frequently mixed these letters in very capricious fashion with the characters, that were used at Athens

and a flynet. Here likewise are suppressed certain accessories elsewhere comprised by this theme, and the execution of the p painting bears the trace of the same taste. What this lecythe shows us is a sketch brushed in with a skilful hand, but much hurried. The painter desired to indicate that the crosspiece of the bed was decorated like the posts, that it had a file of animals; but he was satisfied to draw one of these animals and one of the rosettes that interrupted the procession. He has done likewise for the bands of ornamental motives that ornament the rugs. One of the two cushions is only half colored red. The painter has also placed these cushions in a singular fashion. Instead of being laod flat on the couch as on the relief, he lays them only on their points; they are as if in the air.One would say that the artist has played with them, that he raised them as if to serve to fill the field and to enclose the group of cavaliers. In spite of these negligences, the whole has a pleasing appearance. The cavaliers have a youthful air and are well seated on their mounts. The horses have fine and handsome heads. The creamy white of the ground, the black and the reddish brown give a harmonious scale of tones.

Like Pasiades, the decorator of the lecythe of Camiros has not failed to place here the acclamation which announces the Attic origin of the vase; but the formula that is abridged by Pasiades has here its entire extent. To the commendatory epithet is joined the name of a woman. Beneath the couch, the brush has traced these words;"Mouche (fly) is beautiful, long live Mouche!" In this familiar name can only be seen a name given to one of those women, that made the joy of the youths of Athens, when the vase was placed on sale. Thus on the psyckter of Euphronios (Fig. 239), one of the courtesans playing the cottabus is called "the little one." The use of H for E in kale informs us that this vase is contemporaneous with those vases described here that are least ancient. In the course of the 5 th century, much before a decree of 403 substituted in official documents the ancient orthography for the old Attic orthography. Ionian letters had begun to be introduced into use. In inscriptions the chisels of the engravers on stone, and on vases the brushes of the ceramists frequently mixed these letters in very capricious fashion with the characters, that were used at Athens

by stone cutters and painters of earlier generations.[1]

Note 1,p.573. See in Kretschmer Die griechischen Vasenins-chriften, etc. for the painting on p. 197, entitled Vorbilliger-tig Vasen mit gemischtes Alphabeti.

This fabrication of lecythes with yellowish ground, which commenced after the time of the black figure, then continued at Athens under the reign of the red figure until the time when for the decoration of vases of this type, there will prevail a different technic, that of the white funerary lecythes. With these which it seems appeared about the end of the 5 th century, and which perhaps mostly date from the 4 th century, we do not have to occupy ourselves for the moment, and it is for us a regret not to be able to reproduce here some of these vases, where in the paintings executed by these workmen of such aristo-grace speaks with a shade of disdain, that reflect the beauty of Attic art, which with the statuaries and painters contemporaneous with Phidias arrived at its perfection. All that can be done at this time is to mention certain lecythes, which by the character of the composition and style form the transition from the so-called lecythes of Locres to the funerary lecythes.

As a specimen of the pretty vases that form this series may be cited a lecythe discovered near Athens (Fig. 346). It represents the chase of a hare. This occurs before a tomb at the foot of a little hill indicated by a light contour. The hare scampers off at its fastest pace. The dog that pursues it is pushed on by a nude young man whose right arm shows the direction of the pack, while his left arm on which is folded the mantle raises a long staff. At the left is another young man, that also has no clothing but a mantle thrown over his shoulders. He has placed his foot on a rock. With the right hand he throws a stone at the hare, while his left hand allows the staff to hang. The lines of this painting are in dark brown. The body of the hare is painted in a more diluted brown. The hair of the persons is black; for the caster of the stone, the drapery is red. To judge by the correct drawing of the eye, the vase cannot be earlier than 450.

The subject is curious as a genre scene and for the landscape, of which it presents a summary sketch. This is what made us choose this vase to represent an entire group of lecythes, some-

by stone cutters and painters of earlier generations.[1]

Note 1.p.702. See in Kretschmer (Die griechischen Vasen inschriften, etc. for the painting on p. 405, entitled Rothfigurige Vasen mit gemischten Alphabet).

This fabrication of lecythes with yellowish ground, which commenced after the time of the black figure, thus continued at Athens under the reign of the red figure until the time when for the decoration of vases of this type, there will prevail a different technics, that of the white funerary lecythes. With those which it seems appeared about the end of the 5 th century, and which perhaps mostly date from the 4 th century, we do not have to occupy ourselves for the moment, and it is for us a regret not to be able to reproduce here some of those vases, where in the paintings executed by these workmen of whom Aristophanes speaks with a shade of disdain, that reflect the beauty of Attic art, which with the statuaries and painters contemporaneous with Phidias arrived at its perfection. All that can be done at this time is to mention certain lecythes, which by the character of the composition and style form the transition from the so-called lecythes of Locres to the funerary lecythes.

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The subject is curious as a genre scene and for the landscape, of which it presents a summary sketch. This is what made us c choose this vase to represent an entire group of lecythes, some

of which may be contemporaneous with the lecythes for a funerary destination, but which however should not be confused with those which we have examined with some attention. According to the archaeoligist who first studied funerary lecythes, with t the care which they merit and with all the delicacy of his taste, here are the peculiarities that distinguish between the two series:- the technics of the style are entirely different. The white coating of the funerary lecythes is of a milky color; it is even a snowy white on the careful lecythes. It shines little, is fragile, often crackled or scaled. The coating of the so-called vases of Locres is always of the dirty white tending to yellow; it is lustrous and firmly adheres to the clay of the vase. The funerary lecythes are painted in lines of red color, yellow, sometimes blue, more rarely brown or black. The vases of Locres are always in black or brownish black lines, and frequently t the persons are painted inside in the form of opaque silhouettes as on vases with black figures. Finally, the great majority of the white lecythes are ornamented by funereal subjects; on the vases of Locres are mythical or familiar subjects. The difference then depends on the nature of the coating, the color, the technics of the drawing, and the subject represented. It is very important to make this distinction, for the white lecythe is only found in Attica; it is the product of an art of a well determined era. On the contrary, the so-called lecythes of Locres are found nearly everywhere; in Italy, Sicily and G Greece. Thus they do not have at all the same importance nor the same interest as historical documents."[1]

Note 1.p.704. E. Pottier. Etude sur les lecythes blancs attiques, etc. p.4-5(Bibliotheque des ecoles francais d'Athens et de Rome. Part 30. 1883).

I will add that none of the lecythes that we have studied c can rival as art works the white funerary lecythes. The latter defy all comparison, both by the nobilit: and the purity of t the drawing, and especially by what this drawing has of expressive power, by what it presents of touching images, and by the indefinable charm of a tender and melancholy grace.

2. Cups with white Ground.

The genre works of the lecythes that we have described were of a nature to cause the makers to understand what resources

the arts of clay would find to renew and vary their effects, in the technics of the decoration on a white ground. However, not without some hesitation did the potters decide to use them, and at the moment when the red figure was going to triumph, they devoted their principal effort to the cup. In the group of potters for whom Epictetos and his rivals worked, they do not seem to have been tempted to apply this procedure to the ornamentation of cups of the new model. We know only one attempt made in that way. This refers to a cup signed by Pasiades. There is seen in the interior of the bowl the figure of a cavalier hunting. It is painted in black lines with red touches in the drapery and on a white ground.[1]

Note 1.p.703. Arch. Zeit. 1881. p.243-244, Pl. XVI, 1.

With the second generation of decorators of cups, with that of Euphronios and the master painters that succeed him, is seen to appear an entire series of cups marked by very particular characters. On the entire interior of the bowl is a light coating. In the examples that have come to us, this is of a white a little clouded and tending to yellow. Before having been soiled by a long stay in the earth, this white must have been of a purer and fresher tint. On this ground are some figures drawn in line. This line is both firm and very fine, and it has mostly changed to russet (Plates XI, XXII). On the hair, clothing and certain accessories, the brush has placed tones of a brown more or less dark, and sometimes of reddish purple for the drapery (Pl. XXI). On this brown or red, he has indicated by touches of white, which raise in slight relief a certain detail that he wished to mark, as for example, the great folds of the fabric or the embroideries that ornament it. Where jewels are represented, such as diadems or necklaces, is found the trace of discreet gilding, which calls attention to the elegance of these feminine ornaments. Those of the cups of this series that appear most ancient have a white coating only in the interior of the bowl. The outside has red figures on a black ground. Later it will be believed, that there must be renounced this decoration nearly doubled. Figures are no longer placed except in the bowl. As for the exterior, it is sometimes covered by a black glaze, whose dark lustre forms a happy contrast to the gayer tint of the cup.[1]

the arts of clay could find to renew and vary their effects, in the technics of the decoration on a white ground. However, not without some hesitation did the potters decide to use them, who at the moment when the red figure was going to triumph, they devoted their principal effort to the cup. In the group of, potters for whom Epictetos and his rivals worked, they do not seem to have been tempted to apply this procedure to the ornamentation of cups of the new model. We know only one attempt made in that way. This refers to a cup signed by Pamphaios. There is seen in the interior of the bowl the figure of a cavalier hunting. It is painted in black lines with red touches in the drapery and on a white ground.[1]

Note 1.p.705. Arch. Zeit. 1884. p.239-240, Pl. XVI, 1.

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Note 1.p.708. Hartwig in 1893 gave a first list of cups with white ground known until then (Meisterschalen, p. 492). A second one is found a little richer in Wettler. Monuments et Mémoires, II, p. 42. There should be added to this list two cups figured and described by Hauser in Griechische Vasenmalerei, Pl. 111. One, whose fragments were found near Egina in the excavations directed by Furtwängler, made at the place where it served for the libation, represents the adventure of Europa. There remains of it a pretty female head with a very elegant arrangement of the hair. The other cup, on which were represented [illegible]on and Aethra, was more injured by time.

Of the vases of this style that we possess, that which can be regarded as first in date is the cup from the workshop of Euphronios. He had signed it as potter. The museum of Berlin possesses its fragments. It had in the bowl on a white coating two persons opposite each other, a woman standing and an ephebe seated. There remains of them only the heads and a part of the torsos; but what remains of the painting has sufficed for an agreement not to recognize there the same hand of Euphronios. The contour of the images here has less vigor than in those on which Euphronios placed his signature as painter. The tresses of the woman are no less minutely presented than on the psykter of the courtesans (Fig. 259); but they have a different shape (Fig. 254). The difference is especially marked in the type of the face. Here the brow and the nose form a line less straight. The chin is fine and almost pointed on the Amphitrite and on the Athena of the Louvre (Plate V), is very round and rather heavy on the two heads of the polychrome cup, as that of [illegible] and [illegible]. Finally, the eye is more open than in the paintings signed by Euphronios. On the outside, that has also suffered much, the brush had represented the preparations for a chariot race.

Note 1.p.711. Hartwig. Meisterschalen. Pls. 51,52. Text, p.484-494. Furtwängler. Berl. Phil. Woch. 1894. p. 141.

If the heads of the horses of those and their drivers show that the painter knew his trade, there are in other parts of the painting inaccuracies that seem to betray a certain negligence. The muscles are scarcely indicated, and where they are so, this is without accuracy. In the letters [illegible] read in

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Of the vases of this style that we possess, that which can be regarded as first in date is the cup from the workshop of Euphronios.[2] He had signed it as potter. The museum of Berlin possesses its fragments. It had in the bowl on a white coating two persons opposite each other, a woman standing and an ephebe seated. There remains of them only the heads anf a part of the torsos; but what remains of the painting has sufficed for an agreement not to recognize there the same hand of Euphronios. The contour of the images here has less vigor than in those on which Euphronios placed his signature as painter. The breasts of the woman are no less awkwardly presented than on the psycter of the courtesans (Fig. 239); but they have a different shape (Fig. 386). The difference is especially marked in the type of the face. Here the brow and the nose form a line less straight. The chin is fine and almost pointed on the Amphitrite and on the Athena of the Theseid (Plata X), is very round and rather heavy on the two heads of the polychrome cup, as that of Douris and Brygos. Finally, the eye is more open than in the paintings signed by Euphronios. On the outside, t that has also suffered much, the brush had represented the preparations for a chariot race.

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earlier characters besede the signature of Euphronios, there are perhaps the remains of the signature of the painter. He would be called Glaucon. His name is found in several Attic vases of the 5 th century; but it is not yet found on any vase. On the outside is read Glaucon kalos. Two vases associate the name of Glaucon with that of his father Leagros, and according to what is known of the career of the two persons, it was about 460 that Glaucon might have been the favorite in fashion.[1]

Note 1.p.707. Klein. Vasen mit Lieblingsinschriften. p. 72, 155-157.

There have been compared with this cup the fragments of two other cups of the same type. One was found at Naucratis,[2] and the other on the Acropolis of Athens, but outside the bed of rubbish created by the conflagration kindled by the Persians. (Fig. 507).[3] On both cups the profiles of the heads recall by the roundness of the chin the profile of which the cup of Berlin offers a double example. But on the fragments from the Acropolis, the drawing of the eye is not the same as on the cup signed by Euphronios. It is much more advanced; it recalls the appearance which this organ presents in the best works of Brygos. There is no longer found that minute indication of the lashes executed separately, which characterizes the eyes of the two figures on the cup of Berlin. Excepting this, the procedure does not differ. The same use for the hair of a diluted black in which the bands of the tresses are marked by thick lines and a darker black. Same use of brown and red for the background for other details. If it be desired to attribute this cup to the workshop of Euphronios as proposed, it is then necessary to recognize that the two cups just described were not decorated by the same painter. The cup of the Acropolis would be later than that of Berlin. The figures on it would have been executed by an artist, who had profited by the progress of the new generation of decorators and realized in the representation of the eye seen in profile.

Note 2.p.707. Hartwig. Meisterschalen. Pl. L, text, p. 491-493.

Note 3.p.707. J. Harrison. Some fragments of a vase, etc. (Journ. Hell. Studies, Vol. IV, p. 143-146, Pl. XXX). In the article executed in color after the watercolor of Gilliéron. It has been attempted to group the six fragments found in the places that they occupied.

smaller characters beneath the signature of Euphronios, there are perhaps the remains of the signature of the painter. He would be called Diomedon. The name is found in several Attic texts of the 5 th century; but it is not yet found on any vase. On the outside is read Glaukon kalos. Two vases associate the name of Glaucon with that of his father Leagros, and according to what is known of the career of the two persons, it was about 460 that Glaucon might have been the favorite in fashion.[1]

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There have been compared with these cups the fragments of two other cups of the same type. One was found at Naucratis,[2] and the other on the Acropolis of Athens, but outside the bed of rubbish created by the conflagration kindled by the Persians. (Fig. 387).[3] On both cups the profiles of the heads recall by the roundness of the chin the profile of which the cup of Berlin offers a double example. But on the fragments from the Acropolis, the drawing of the eye is not the same ar on the cup signed by Euphronios. It is much more advanced; it recalls the appearance which this organ presents in the best works of Brygos. There is no longer found that minute indication of the lashes executed separately, which characterizes the eyes of t the two figures on the cup of Berlin. Exceting this, the procedure does not differ. The same use for the hair of a diluted black in which the bends of the tresses are marked by thick lines and a darker black. Same use of prown and red for the d draperyand for other details. If it be desired to attribute t this cup to the workshop of Euphronios as proposed, it is then necessary to recognize that the two cups just described were not decorated by the same painter. The cup of the Acropolis w would be later than that of Berlin. The figures on it would h have been executed by an artist, who had profited by the progress of the new generation of decorators had realized in the representation of the eye seen in profile.

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Note 1.p.708. In what remains of the signature placed on the cup of the Acropolis, the sigma has three branches, while it has four on the cup of Berlin; but there is no cause to infer anything on the subject of the relative antiquity of the two cups in the first half of the 5 th century, the engravers of steles like the painters of letters, almost indifferentln employed the two forms of the character, according to the caprice of the moment.

In the interior of the cup whose fragments were collected on the Acropolis, the painter had shown Orpheus struck and thrown to the ground by a Thracian woman. Unfortunately, this vase had been so maltreated by time, that it is impossible to restore the entirety of the group. Here is what the fragments found p permit to be seen. Orpheus falls with one knee on the ground, mortally wounded. His left hand aids in sustaining his failing strength. With the right arm raised, he lifts to heaven the l lyre whose harmonies did not succeed in calming the fury of t the insensate band. This is like a mute and pathetic protest of the inspired singer against the violence of which he will be the victim. What has been best preserved is the head of Orpheus with the first five letters of his name and the top of the lyre. There remains the head of the murderess on another fragment, the beginning of an arm, which was armed with an axe, and the bottom of the robe. It seems that one of the feet of the woman trampled the body of the dying Orpheus. On a very small fragment are distinguished the two letters O N, the end of a word. On the cup of Berlin is the name Glaukon. It might be that this same name of kalos was inscribed on the cup of the Acropolis.

The outside of the cup was also covered by a white coating and on it was seen a procession of cavaliers. Nothing remains of that painting except one of the palmatiums placed beneath the handles, except four legs of horses and the bust of one of the persons. The latter has a cap with a cover for the nape. His long beard floats on his chest. His tunic is ornamented by strange embroideries that assume the form of letters (Fig. 388). All denounces the barbarism in him, a near relative of the senseless persons under whose blows Orpheus has perished. This d decoration was by the same hand as that of the vase. What it

indicates is, that the eye is treated in the same fashion as in the painting of the bowl.

Whether on such slight indications, one credits or not the workshop of Euphronios with the cup, several pieces of which were collected in the rubbish on the Acropolis, it would perhaps be more correct to attribute to that maker another cup with white ground, that entered the Louvre with the Campana collection.[1] Very mutilated, it had suffered unskilful restorations. The image opposite only gives all that remains of the ancient drawing (Fig. 389). There is seen Hercules seizing by the hair and overthrowing on his couch a man, to whom there remains only the foot, the right arm thrown backward and a part of the head. It can scarcely be other than Iphitos, son of Eurytos, who can be identified with this person surprised in his house and slain by the hero. If one compares what remains of the painting with the cup of the exploits of Theseus, which is signed by Euphronios (Figs. 246, 247), he cannot refuse to find some resemblance. The hair of Ipthtos, the pose of Hercules, the drawing of his open mouth find analogies in the group of Theseus casting Skiron from the top of his rock. The exterior of the cup is covered by black glaze.

Note 1.p.710. Pottier. Deux coupes a fond blanc de style attique, Fig. 3 (Monuments et memoires, Vol. II, p. 39-56).

The name of the favorite Glaukon is read on the cup with white ground by Euphronios. It is believed that the trace is found on one bit of the cup of Orpheus. It is then proper to place here after these two cups a third cup found at Camiros, tht comes from the same technics and on which is very well preserved that exclamation in honor of Glaucon. If this cup did not leave the same workshop as the two others, it certainly dates from the same time from the years after the second Median war, when Cimon attempted the role that Pericles will play later. (Plate XX).

There is a decoration only inside the bowl of this cup. There is seen enclosed within a slight black fillet Aphrodite carried by a bird, which resembles a goose more than a swan. Her right arm extends behind the neck of the bird and the hand holds a slender and curling stem, that terminates with the flower of the honeysuckle. The fingers of the left hand, that rests on

in the air, are clothed as if they were the object of pious re-
ceiving an vestige. The goddess is clothed in a long tunic, whose
fabric is spotted by little crosses. This tunic is confined at
the neck and bottom by a band of meander (fret), on which the
chalk has traced a fret in yellow. Cast over the shoulders, t
the himation is of the same red. The same covers the entire
middle of the body. For shoes are sandals, that allow the nails
of the toes to be seen, drawn with great care. The hair is con-
cealed under a cap that a narrow fillet holds in place. In the
profile the eye is nearly normal. The roundness of the cheek re-
calls the manner of Duris. Behind the head is read the inscr-
iption Aphrodites. This use of the genitive instead of the nom-
inative is rare in such cases. To explain it may be understood
eikon, "the image of Aphrodite." Below the edge of the bird is
Leagros kalos, that [illegible] which assigns to the cup
an approximate date and which recalls the memory of an entirely
similar inscription placed on the cup with white ground signed
by Euphronios.[1]

Note 1.p.711. On the era of Leagros and of Glaukon, see Pottier. Catalogue des vases antiques, p. [illegible].

If the attribution of this cup and the two fragments from the a-cropolis to the workshop of Euphronios is only probable, the signed cup suffices to show the use which this master had made in his production of cups with a white coating. It informs us of the favor which these cups then enjoyed in the great workshops of Athens and among those foreigners, that prided themselves on following the fashions of Athens. This is what come yet ear-lier from other cups, that date from the same time within a few years. Here is a cup, whose decoration was understood in the same fashion as that of the cup on which is read the name of Euphronios.[1] In the interior of the bowl is a white coating with figures drawn in line. On the exterior are red figures. No signature, but the entire work bears the vivid impression of the style of Brygos, according as the most competent judges agree in proclaiming.[2] The theme is also one of those most readily treated by that artist.

Note 1.p.[illegible]. Furtwängler first expressed the idea of connecting this cup with the vases of Brygos (Arch. Zeit. 1881. p. 112, note). Hartwig has adopted this opinion without

on the hip, are closed as if they held the object of which remains no vestige. The goddess is clothed in a long tunic, whose fabric is spotted by little crosses. This tunic is bordered at the neck and bottom by a band of reddish brown, on which the brush has traced a fret in yellow. Cast over the shoulders, t the himation is of the same red. The wrap covers the entire m middle of the body. For shoes are sandals, that allow the nails of the toes to be seen, drawn with great care. The hair is concealed under a cap that a narrow fillet holds in place. In the profile the eye is nearly normal. The roundness of the chin recalls the manner of Douris. Behind the head is read the inscription Aphrodites. This use of the genitive instead of the nominative is rare in such cases. To explain it may be understood eikon, "the image of Aphrodite." Below one wing of the bird is Glaukon kalos, that name of an ephebe which assigns to the cup an appropriate date and which recalls the memory of an entirely similar inscription placed on the cup with white ground signed by Euphronios.[1]

Note 1.p.711. On the era of Leagros and of Glaukon, see Pottier. catalogue des vases antiques. p. 700.

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Note 2.p.711. Furtwängler first expressed the idea of crediting Brygos with this cup of the museum of Munich (Athen.Mitt. 1881. p. 113, note). Hartwig has adopted this opinion without

aesthetics (Text, p. 266-267). When Furtwängler published this beautiful cup as well as he could, he maintained with even more assurance the attribution which he had proposed (Griechische *Vasenmalerei. Pl. 49).*

By the entirety of the composition as by many characteristic details, the decoration of the exterior recalls other paintings of the same kind that Brygos signed; but the genius should alone occupy us here, whose image is traced on a coating of an ivory-like tint and fills the interior of the vase (Fig. 390). According to the editor himself of the plate reproduced opposite, a what the photograph has been unable to render in spite of its fidelity, are the effects that the decorator had derived from a skilful use of the diluted black. According as the color was more or less diluted, that gave to the firing a great variety of tones. For example, here the fire has not to obtain a golden blond for the hair. This blond has been changed by the cut into a dead black. It has likewise thickened the fine and light lines, that indicate in the original the folds of the fabric.[1]

Note 1.p.712. Furtwängler had the cup in question under his eyes in Munich and thus describes its appearance,--On the white ground the lines of the drawing produce more effect than in the ordinary technics on the porous surface of the clay. On this less penetrable surface the black shines, and according to the degree of its thickness, it passes from a warm reddish brown to a lustrous black. There is a charm in this scale of tones that can only be felt before the original.

In spite of these alterations by the fire, the image has its beauty. Doubtless there is felt here a certain persistence of archaic conventions. The head and the lower portion of the body are presented in profile, while the bust is developed in its entire breadth in front view. The eye is still almost of almond shape. Equally in places, the rendering of the drapery is not exempt from faults. In her right hand the genius agitates the air. This is what the painter has wished to indicate by causing to float behind her loosened hair and the ends of the animal thrown over her shoulders; but these ends of the [illegible] have been extended and reduced beyond measure by him. On the contrary, on the arms and legs the light cloth of the tunic

hesitation (Text, p. 316-317). When Furtwängler published this beautiful cup as well as he could, he maintained with even more assurance the attribution which he had proposed (Griechische Vasenmalerei. Pl. 49).

By the entirety of the composition as by many characteristic details, the Bacchanal of the exterior recalls other paintings of the same kind that Brygos signed; but the Menad should alone occupy us here, whose image is traced on a coating of an ivorine tint and fills the interior of the vase (Fig. 390). According to the editor himself of the Plate reproduced opposite, w. what the photograph has been unable to render in spite of its fidelity, are the effects that the decorator had derived from frogm a skilful use of the diluted black. According as the color was more or less diluted, that gave to the firing a great variety of tones. For example, here men knew how to obtain a golden blond for the hair. This blond has been changed by the cut into a dead black. It has likewise thickened the fine and light lines, that indicate in the original the folds of the fabric.[1]

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accompanies and mutilates with the movement of the dancers. Beneath that covering is divined a body both robust and supple, bent without stiffness. The left arm holds a panther suspended with head downward, which she has seized by one of the hind paws. The other arm is bent and balances a thyrsus, whose top is covered by the leaves and berries of the ivy. On more than one vase, we see the viper coiled around the arm of the Maenad. Here the painter has given that serpent another function. It encircles like a diadem the head of a Maenad, before which rises the menacing head of the reptile like a strange jewel. Over the himation is cast the skin of a panther, whose paws are knotted together like a cravat around the neck of the Maenad. There as beneath the left arm the spots on that skin of a wild beast appear in color on the uniform tint of the doubled vestment. Thus everywhere on this image are found happy and picturesque details in which is revealed the hand of a master. The mouth is slightly open as if to emit a cry of joy. In the figure painted on a white ground as in the painting of the exterior, there is found in each line of the brush this impassioned movement, this sort of transport, that characterizes the drawing of Brygos according to his signed works.

The artist's name has not been proposed for another anepigraphic cup of the same type, that also belongs to the museum of Boston;[1] but it is certainly of a little later date than the cup attributed to Brygos. The eye in all these heads is opened at the internal angle and very nearly attains that appearance, which it must present when seen in profile. There is likewise a correct accord that on the other cup between the presentation of the torso and that of the lower members.

[1] [illegible] Furtwaengler-Reichhold. Gr.Vas. Pl. 83, p. [illegible].

On the exterior in red figures of rather cold correctness, Triptolemus is seated on his throne equipped with wings and a serpent and receives from the hands of Demeter the ears of grain that are to spread cultivation in the Greek world. Near him is Persephone, then the female and male relatives of Triptolemus, whose names were linked with the legends, that treated of the foundation of the mysteries of Eleusis. This painting has only a secondary importance in the mind of the master; he seems to have executed it with a certain haste. The entire ef-

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effort was devoted to the decoration of the bowl. As this painter in whom Brygos is thought to have been recognized, he placed there only one figure, that of Hera, whose name is written in the field. This image has something of the pose and majesty of a statue of worship. This might be a free copy of a statue of Hera earlier than the celebrated chryselephantine statue by Polycletes (Pl. XXII).[2]

Note 2.p.711. This head of an image of Hera which would date from the first half of the 5th century. Amelung has believed that he recognized in many statues of the Roman epoch (Jahrb. JB. 1902. Pls. 3, 4). This type presents a sensible analogy to that offered by the vase. The only difference is, that in the original from which are derived the monuments studied by Amelung, the head of the goddess is enveloped in a veil.

Hera is standing. She leans on her sceptre with her left hand, that is ornamented by bosses of gold. Her right arm is bent and concealed under the mantle. Although the feet are shod with sandals and are both placed flat on the ground, the left leg is slightly bent and the knee raises the drapery. In the tunic is divined the suppleness of a fine linen fabric, and it is only visible at the bottom of the legs. Everywhere else it is concealed by the mantle, which gives the impression of a heavy woolen fabric, only broken in some great folds. This mantle is crossed by wide bands of purple, on which are detached other ornaments in yellow. The head of Hera is encircled by a high diadem decorated by palmettes.[2] She is covered by abundant hair, that falls behind on the nape in long floating tresses, while in front it surrounds the brow with little close curls.

Note 2.p.714. In form and ornament, this diadem resembles that placed on the head of Hera on the coins of Argos and of Elis, a head which is doubtless that of the Hera of Polycletes. The statue by Polycletes was later by fifty years than the cup of Brygos, but when Polycletes modeled that image he must have conformed to tradition, and have retained in the new image that he placed in the sanctuary, some of the traits under which the great goddess of Argos had long presented herself to the veneration of the faithful.

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Note 3.p.714. In form and ornament, this diadem resembles t that placed on the head of Hera on the coins of Argos and of Elea, a head which is doubtless that of the Hera of Polycletes. The statue by Polycletes was later by fifty years than the cup of Munich; but when Polycletes modeled that image he must have conformed to tradition, and have retained in the new image that he placed in the sanctuary, some of the traits under which the great goddess of Argos had long presented herself to the veneration of the faithful.

The drawing has much precision and purity in the trace of the profile of the head, and that of both feet, of the single arm

and hand that are visible, but what is especially striking in this work is the diversity of the tones. In the parts of the image where there is but one line, that is red; this red of the line leads to greater delicacy, and it is in better harmony with the ivory ground than the black line of the other cups of the same kind. On the mantle are two reds, that of the fold of the fabric and that of the cross bands; there are also the yellow ornaments. Finally, what completes the brightness of this entirely are the touches of gold, which is laid on the little bits of clay in relief, are prominent and clear on the black of the hair and of the sceptre as well as on the rich necklace that surrounds the neck. This is no longer the violent polychromy of the Corinthian ceramics with its hard contrasts of black, white and violet. It is no more the slightly severe monochromy of Athens with red figures. It is something that makes one think of monumental painting, such as practised then in ancient Greece. With the whiteness of the field on which it rises, this sober and elegant decoration of the cup has something of the variety of a fresco and of its softness.[1] The white glaze has the thickness of .01 inch and is very hard. It resists the point.

Note 1.p.315. This decoration slightly recalls to Furtwängler the effect of the Japanese engraving on wood, where a part is given to color.

The same mode of decoration is on two other cups, one belonging to the museum of Florence and the other to the British Museum. On the outside are red figures. The scenes represented are commonplace and are executed with a certain negligence. Inside on a white ground are figures treated with great care by the same procedures and in the same taste as the Aphrodite of London and the Hera of Munich.

On the cup of Munich is Hera raising her sceptre in her hand, like a statue in the rear of her temple. On the cup of Florence, we find a young woman whose name has not been written or at least is no longer read on the cup; that has been broken into a number of pieces, and the glazing has suffered much.[2] This woman is seated on a very elegant chair with a very high back. (Fig. 353). Before her is a censer. This is a metal stem fixed at the middle of the cover of a casket in which is preserved

and hand that are visible, but what is especially striking in this work is the diversity of the tones. In the parts of the image where there is but one line, that is red; this red of the line leads to greater delicacy, and it is in better harmony with the ivory ground than the black line of the other cups of the same kind. On the mantle are two reds, that of the bulk of the fabric and that of the cross bands; there are also the yellow ornaments. Finally, what completes the brightness of this entirety are the touches of gold, which is laid on the little bits of clay in relief, are prominent and gleam on the black of the hair and of the sceptre as well as on the rich necklace that surrounds the neck. This is no longer the violent polychromy of the Corinthian ceramics with its hard contrasts of black, white and violet. It is no more the slightly severe monochromy of Athens with red figures. It is something that makes one think of monumental painting, such as practised then in ancient Greece. With the whiteness of the field on which it rises, this sober and elegant decoration of the cup has something of the variety of a fresco and of its softness.[1] The white glaze has the thickness of .04 inch and is very hard. It resists the point.

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the precious perfumes. The stem then terminates in a plate on which are placed the leaping flames of incense, whose fragrant odour is diffused in the air. Behind the seat is one of those coffers in which women keep their jewels. They are frequently seen represented on the stelae of funerary Lekythoi. To deities are usually given by the painters these richly ornamented chairs, real thrones. The presence of the casket is even more significant. It is certainly a goddess that is represented here, and this goddess can only be Aphrodite. How can it be doubted? At right and left on the field are two winged genii; they fly forward toward the goddess while holding little bands toward her, by which they will decorate her as statues are ornamented. On a vase that must date a little later than these cups, we have already seen Cupids thus forming a procession for Aphrodite (Fig. 277).

Note S.n.714. Milani. Monumenti scelti del museo archeologico di Firenze. 1905. Pl. II. We thank M. Milani for the courtesy with which he has been willing to send us an excellent photographic proof on which certain details are distinguished better than on the *phototype plate of his atlas.*

The painter has made this goddess of beauty as charming as he could. He has drawn her pure profile with a clean and fine line. He has enclosed her abundant hair by a diadem above the brow, and it falls on her back in close tresses. As clothing is the long Ionian tunic with light and sinuous folds; it rises in sleeves and descends to the feet. Over this supple linen fabric is cast a mantle over the left shoulder, leaving the right arm free, then draped broadly over the bottom of the torso and the knees. Both arms are raised and hold an object, alas the condition of the glaze, very much injured in that place, renders it difficult to define. Is it a veil or a chaplet? It is unknown.

The name is effaced. It is not so of another potter or painter who must be seen in this Aphrodite, whose name is inscribed on the outside. This name is accompanied by the epithet kalos but is read on a lecythus of the master of Polygnotos.[1] We should have in this cup, if it were better preserved, one of the best works of polychrome painting on white ground. The scenes of the palaestra represented on the outside have also suffered. They rather lack interest.[2]

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The painter has made this goddess of beauty as charming as he could. He has drawn her pure profile with a clean and fine line. He has enclosed her abundant hair by a diadem above the brow, and it falls on her back in close tresses. As clothing is the long Ionian tunic with light and sinuous folds, it rises in sleeves and descends to the feet. Over this simple linen fabric is cast a mantle over the left shoulder, leaving the right arm free, then draped broadly over the bottom of the torso and the knees. Both arms are raised and hold an object, which the condition of the glaze, very much injured in that place, renders it difficult to define. Is it a veil or a crown? It is unknown.

The vase is anonymous. It is not an artist potter or painter who must be seen in this Ayandros, whose name is inscribed on the outside. This name is accompanied by the epithet kalos and is read on a lecythe of the museum of Bologna.[1] We should have in this cup, if it were better preserved, one of the best works of polychrome painting on white ground. The scenes of the palestra represented on the outside have also suffered. They further lack interest.[2]

Note 1.p.716. Klein. Lieblingsinschriften. p. 157.

Note 2.p.716. The drawing of it is given by Milani's Monumenti scelti. p. 6.

It is the same for the scenes of the palestra or rather of the riding school, which decorate the exterior of a cup of the British Museum, formerly found at Nola.[1] In the bowl, the painter has represented the toilet of Pandora, who is called here Anesidora. She stands between Hephaestos, who has chased the diadem which he is going to place on the head of Athena, who fastens the peplos over his shoulder. It seems that the artist borrowed from Hesiod the theme of his painting.[2] The figures are drawn in line. The draperies are painted brown with retouches in white. No legends other than the names of the three persons, written on the field over their heads. If we do not reproduce this painting, it is because it has really been too maltreated by time. There is only Hephaestos that may be nearly all antique. The two heads of Pandora and of Athena as well as the arms of the last goddess have been restored in pencil.

Note 1.p.717. Catalugue.Vol. III, p.4. Murray. White Athenian Vases. Plate 19.

Note 2.p.717. Theogony. Verses 575-580.

On the cups that we have just described, only in the hollow of the bowl has the clay been covered by the white glaze on w which are detached the figures drawn in black linee with retouches of brown, red and gold. As for the exterior, the light figure reserved on a dark ground remains master. Doubtless it plays there only a secondary part. The scenes represented are commonplaces of the painting of the time, and the execution of the images does not appear to have been entrusted to the best artists of the workshops. One divines that particularly on paintings with white ground, on the gayety of these tones and their variety, the potter counts to make the fortune of his work. Yet whatever confidence he may have in the effect of this polychromy, he has not dared to take a frank part. He has not renounced retaining a part of the surfaces at his command for the mode of decoration practised by the most famous contemporary painters, from Euphronios to Brygos. Further, in all respects for the entirety of the proportions, for the handles and the foot, the form of these cups is the same as that of t

the cups of [illegible] and of Duris. The [illegible] on the [illegible] and that of the [illegible] with the [illegible] sceptre are thus the result of a sort of compromise to which it is believed, that certain [illegible], who were not [illegible] to break [illegible] with the habits of their patrons, and yet de-sired to offer them something new.

On another cup, it is in a different fashion that the [illegible] has divided between the two techniques the surface that he had to decorate.[1] The red figures on a black ground were placed in the interior of the cup. On the exterior he placed a coating of light yellow; here he placed the figures in black. The paint-ing in the medallion represents a young man with [illegible] hair that [illegible] whose hand holds a lyre. On the exterior are two [illegible], one sees [illegible] eyes and the other in profile, lying on mattresses and embroidered cush-ions. Here the [illegible] alone are in full black with incised lines. The [illegible] has faded much. The cup was found in Attica, in the [illegible] that passed for supplying the [illegible] with their best plastic clay.[2]

Note 1.p.718. The cup has been described by Heydemann (Annali. 1871, p. [illegible] [illegible]

Note 2.p.718. [illegible]

The efforts made by some potters to bring into fashion the figures in [illegible] on a light [illegible] seem to have succeeded, for [illegible] in Attica and [illegible], as among foreign [illegible], for example at [illegible] and in Italy.[1] [illegible] the painters of [illegible] to create a type of cups, which sensibly differed from all un-til they had [illegible]. These cups [illegible] by various [illegible] as a little more recent than those that so far have been studied. Some of them are signed by the pott-ers [illegible]. [illegible] the name of the potter. What is striking at first is the truly extraordinary lightness, that the potter has succeeded in giv-ing them. Due to the extreme thinness of their walls, they sc-arcely present more than the thickness of a sheet of paper to the mind that [illegible] them.[2] The form also distinguishes them from ordinary cups with feet. The handles are much larger than

the cups of Hiero and of Douris. The cup of Aphrodite on the swan and that of the majestic Hera with the golden sceptre was then the result of a sort of compromise to which it is believed, that certain chiefs of workshops adhered, who were not resolved to break abruptly with the habits of their patrons, and yet desired to offer them something new.

On another cup, it is in a different fashion that the potter has divided between the two technics the surface that he had to decorate.[1] The red figures on a black ground were placed in the interior of the cup. On the exterior he placed a coating of light yellow; here he placed the figures in line. The painting in the bowl represents a young man with growind beard that kisses on the mouth a beardless ephebe, whose hand holds a lyre. On the exterior are two drinkers, one seen in front view and the other in profile, lying on mattresses and embroidered cushions. There the draperies alone are in full black with incised lines. The line drawing has faded much. The cup was found in Attica, in the canton of cape Còlias that passed for supplying the potters of Athens with their best plastic clay.[2]

Note 1.p.718. The cup has been described by Heydemann (Annali. 1877. p. 279-290. Tavola d'aggiunta, Q. Monumenti. Vol. X,Pl.37a.

Note 2.p.718. Atheneus. p. 482. B. Macrobius. Saturnales. V. 21-10. Suidas. Word Kolias.

The efforts made by some potters to bring into fashion the figures in line on a light glaze seem to have succeeded, for one finds these polychrome cups both in Attica and Eretria, as among foreign purchasers, for example at Rhodes and in Italy.[1] This success decided the potters of Athens to become bolder, to create a type of cups, which sensibly differed from all which they had produced hitherto. These cups announce themselves by various indications as a little more recent than those that so far have been studied. Some of them are signed by the potters Sotiades and Hegisiboulos. Others have reached us without the name of the author. What is striking at first is the truly extraordinary lightness, that the potter has succeeded in giving them. Due to the extreme thinness of their walls, they scarcely present more than the thickness of a sheet of paper to the hand that lifts them.[2] The form also distinguishes them f from ordinary cups with feet. The handles are much larger than

[illegible] and detaching themselves from the body, form a double curve that [illegible] boldly and the slender [illegible] the type. In the cups signed by Sotades this handle terminates in a sort of button by a little disk with a vertical projection (Fig. [illegible]). The thinness of this attachment corrects what might have been a little slender, the extreme lightness of the handle. On others of these cups the base is reduced to a simple circular projection that assures equilibrium like a plate (Fig. [illegible]). On all the cups of this type are no figures on the exterior. The potter has left there only a glaze, whose lustrous black emphasizes by contrast the whiteness of the bowl of the cup. [illegible] the same light coating that has been applied both inside and outside the vase. In the exterior of the bowl, in these cups as in those forming the beginning of the series, there is frequently an isolated figure, never more than two or three. To the group just defined belong two [illegible] cups of the Louvre, which by the entire character of their execution appear to place themselves between the cup signed by [illegible] and the cups on which are read the names of Sotades and of Hegesiboulos.[1]

Note 1.p.718. At Athens according to certain statements or at Eretria according to others, were exhumed in 1890 the entire series of light cups on which are read the names of Sotades and of [illegible]

Note 2.p.718. [illegible] *(J. H. S. XXXV, 181).*

Note 1.p.720. Pottier. Deux coupes, etc. (Mon. et Mem. Vol. II, p. 33-56, Pls. V, VI). In regard to these two cups, Pottier [illegible] *ence hellenique. 1890. p. 378-382.*

customary and detaching themselves from the body, form a double curve that extends boldly and its elegance charms the eye. On the cups signed by Sotades this handle terminates in a sort of button by a little disk with a central projection (Fig. 392). The firmness of this attachement corrects what might have been a little slender, the extreme lightness of the handle. On others of these cups the base is reduced to a simple circular projection that ensures equilibrium like a plate (Fig. 393). On all the cups of this type are no figures on the exterior. The brush has laid there only a glaze, whose lustrous black enhances by contrast the whiteness of the bowl of the cup. More raly the same light coating has been applied both inside and outside the vase. In the enterior of the bowl, in these cups as in those forming the beginning of the series, there is frequently an isolated figure, never more than two or three. To the group just defined belong two unsigned cups of the Louvre, which by the entire character of their execution appear to place themselves between the cup signed by Euphronios and the c cups on which are read the names of Sotades and of Hegesiboulos.[1]

Note 1.p.719. At Athens according to certain statements or at Eretria according do others, were exhumed in 1890 the entire series of light cups on which are read the names of Sotades and of Hegisiboulos. Fröhner (Catalogue de la collection Van Branteghem, Nos. 159-167) indicates Athens as the source. What renders very probable the attribution to Eretria is, that men have affirmed to Pottier that it is true, that about this time were made excavations at Eretria, from which came many vases of antique fabrication, among others being a number of lecythes with white glaze. At Nola was discovered the cup that represents the toilette of Pandora.

Note 2.p.719. It was already known from Pliny that the Greek potters sometimes endeavored to show their skill by reducing to the minimum the thickness of the walls of their vases.(Latin).(L. H. N. XXXV, 161).

Note 1.p.720. Pottier. Deux vases, etc. (Mon. et Mem. Vol. II, p. 39-56, Pls. V, VI). In regard to these two cups, Pottier reviews the entire history of this technics. He had already s sketched this history in an Article in Bulletin de Correspondence hellenique. 1890. p. 376-382.

In both cups, the exterior is covered by black glaze. In the interior of the one is only one figure, that is seated in one and stands in the other. It has been proposed to recognize the Muses there. The name given them is of little importance. The two figures are well posed and graceful. The image of the seated [illegible] is most successful in all points (Pl. XXIII). She has for seat a stool with turned legs. She appears to apply herself with attention to read musical notes or verses in a diptych laid on her knees. She supports with the left hand a lyre placed on her left leg, while with the right hand she prepares to prelude. Her head is encircled by a fillet. Her long hair extends down her back and falls over her shoulders in front. She wears a necklace on her neck and a bracelet on the right arm. She is clothed in a long and light Ionian tunic, that like a sleeve covers a part of the arm. Her mantle is cast over her knees and envelops the entire lower part of the body to the middle of the leg. In the field are suspended at the right a hand mirror and at the left a crown of flowers.

In the bowl of the other cup stands a young woman, her head leaning on one shoulder. She holds in her left hand an inclined lyre, and she plays with her right hand by striking the strings of the instrument. The face is seen in three quarter view. According to the very evident drawing of the mouth which is placed above the plectrum, the painter seems to have wished to indicate that the musician sang and accompanied herself (Fig. [illegible]). She is clothed in a Dorian tunic, that is folded on the breast, leaving uncovered the entire arm and even a part of the right side. She likewise wears sandals and bracelets. A crown of flowers is placed on her long floating hair. A plant laden with flowers rises at the left.

In both cups is the same technique. The color applied on the white glaze was a black more or less diluted, which in the open parts has remained very dark, in the thinner parts having turned entirely to a yellowish brown or reddish. The violet red was perhaps used to enhance the lower border of the mantle and some lines of the lyre, diptych and seat. Further, the painter has employed a sort of white paste to stipple it on certain parts of his drawing, which thus found its relief and must have been gilded. The gold is preserved in two places; but the

On both cups, the exterior is covered by black glaze. In the interior of the vase is only one figure, that is seated in one cup and stands in the other. It has been proposed to recognize the Muses there. The name given them is of little importance. The two figures are well posed and graceful. The image of the seated young woman is most successful in all points (Pl. XXII). She has for seat a stool with turned legs. She appears to apply herself with attention to read musical notes or verses in a diptych laid on her knees. She supports with the left hand a lyre placed on her left leg, while with the right hand she prepares to prelude. Her head is enclosed by a fillet. Her long hair extends down her back and falls over her shoulders in front. She wears a necklace on her neck and a bracelet on the right arm. She is clothed in a long and light Ionian tunic, that like a sleeve covers a part of the arm. Her himation is cast over her knees and envelops the entire lower part of the body to the middle of the leg. In the field are suspended at the right a hand mirror and at the left a crown of flowers.

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projections indicate that it must have ornamented the entire ticles, the loop of the right ear, the necklace and bracelet, the right leg of the lyre, and symmetrical points placed on the vestments and the body of the instrument. On the first cup there was also gold on the flowers of the plant.

It seems that there was a potter, who made a specialty of making polychrome cups. On a little cantharus with red figures first appeared his name;[1] but in these later years it has been read on four cups with white grounds, sometimes complete and sometimes more or less mutilated, but always accompanied by the verb epoiesen.[2] There are also several other cups on which is no longer even a trace of the signature, but which in form and technique as for the style of drawing of the figures are so similar to the signed cups, that one cannot hesitate to credit them to the same workshop.[3] Sotades seems to have had in a higher degree than any other Greek potter the intuition of the effects that pottery should require from color and what it could obtain. There are several vases by him on which he has sought to derive from the bringing together the frank and vivid tones all the decoration which he desired to give to the clay. These are two pateras or phiales and two of those goblets, which the Greeks called "breasts" by reason of the shape given to them by the wheel. On one of those pateras, the inside is painted a dead white; the edge and base are covered by a brilliant glaze, and on the base side a circle of pale clay without painting.(Fig. 353). The exterior is finely moulded. As many as eight concentric mouldings are repeated, alternately painted red, dead white and black. On the outer edge are read the two first letters of the name of the artist, incised with the graver. As for the goblets, they have no ornament other than those concentric mouldings with the alternation of warm colorings. It is otherwise with the decoration of the cups. There to please the eye the painter counted only on the combination and harmony of the tints given to the clay. He has placed inside the bowl figures that he wished to make interesting by the action in which they were engaged and by the style of their d [illegible]. Everywhere there is the choice of subjects as in the arrangement of the scenes and in the character of the drawing, there is something no longer entirely what we have been accus-

projections indicate that it must have ornamented the entire diadem, the lobe of the right ear, the necklace and bracelet, the right key of the lyre, and symmetrical points placed on the vestments and the body of the instrument. On the first cup there was also gold on the flowers of the plant.

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accustomed to by the art of the masters of the red figure. There is less simplicity; one cannot even say less research.

Note 1.p.722. Klein. Vasen mit Meistersignaturen.p.187.

Note 2.p.722. Collection Van Branteghem, Vases peints.1892. Nos. 159, 160 (the signature is complete there), 164, 166.

Note 3.p.722. The same. Nos. 161, 162, 163, 165. At the sale of the collection, most of these cups were acquired by the British museum (Catalogue. Vol. III, D, Nos. 5 - 10). There are some of them in the museum of Cinquantenaire in Brussels.

As well as we can judge by the few works issued from that workshop which have come to us, Sotades seems to have occupied himself in arousing and exciting the curiosity of rather surfeited patrons, which might be wearied by always seeing the same themes pass under their eyes, that some variations without importance did not suffice to renew. He seems to have been in quest of subjects that should leave the commonplace repertory current with contemporary ceramists. There is a certain myth figured on one or another of these vases, that we find on none of the innumerable paintings of vases with black or red figures. This is the case of the diviner Polyeidos who resuscitates Glaucos, son of Minos, by means of an herb indicated to him by a serpent, a myth known to us only by some words of Apollodoros.[1] the mythographer relates that Minos had shut the diviner in the tomb of his son with the corpse. Polyeidos would leave that prison only if he found means to restore life to the infant. The names of the two heros of the adventure are written on the field here in very fine characters, and the location of the scene is very clearly determined (Fig. 396). It is a tholos, one of those tombs with a dome made known to us by Mycenaean architecture. It is surmounted by a tripod. As we h have alreadn seen by a lecythe of the Louvre (Fig. 374), when the Greeks of the classical age wished to represent a tomb of the heroic age, they gave it either the appearance of a tumulus or of one of those domed chambers constructed by corbelling, which they had under their eyes at Mycenae, Orchomenes and elswhere.[2] They saw in those monuments, those treasuries as they were called, a legacy from a mysterious past treated in epic poetry and afterwards by tragedy. When they thus reproduced the outline, they gave what we term local color. The superposed

edges are indicated here with care. Perhaps it is necessary to see an imitation of the same kind in the pose given to the child wrapped in its swathing. One might have found in some old tomb opened by chance that the dead crouched thus. There is a mode of burial which was in use in distant times among several peoples. Here are noted the little stones scattered over the ground in the tomb. Across these pebbles slipped the two serpents to reach Polyeidos, that are shown at the bottom of the painting, and whose acts and movements reveal the secret of the magic remedy. He is on the point of striking one of these serpents with his rod. At the top of the field are read the letters ades, the remains of the name of Sotades.

Note 1.p.731. Apollodorus. III, 3-3.

Note 2.p.731. *British Museum. Catalogue.* Vol. III, D, 5; Murray. *White Athenian Vases.* Plate XVII.

There are also myths of which we have no translation in the paintings of vases other than those figured on two cups from the same source and which can be placed in the same series. One of them is anonymous. The exact resemblance of the fabrication permits attribution to Sotades. The other has the same form; but the style of drawing is not entirely the same and there is read on the field the last letters of an unknown painter, who was certainly not Sotades.

In the first of these two cups, it is believed that the painter has represented the death of Archemoros, who was killed by a serpent, and in honor of whom was founded the Nemean games. (Fig. 557).[1] Of the three actors in the scene, there remain visible only the serpent and the hunter, who is going to slay it with a blow of his club. This person has a conical cap of felt.[2] The second cup is a more complex composition; it represents a scene, that within our knowledge has been treated by no other ceramic painter, the flight of Nephele.[3] It comprises five figures, each of which has its name inscribed near him. To make this painting understood, it is necessary to repeat the legend briefly. Athamas, king of Orchomenos, had two wives, a mortal one Ino that he repudiated by order of Hera, and an immortal Nephele, by whom he had two children, Phrixos and Helle. Having learned that her husband did not cease to see and to love his wife, Nephele left him; they Phrixos and Helle were

causes are indicated here with care. Perhaps it is necessary to see an intention of the same kind in the pose given to the child wrapped in his himation. Men might have found in some old tomb opened by chance that the dead crouched thus. There is a mode of burial which was in use in distant times among several peoples. Here are noted the little stones scattered over the ground in the tomb. Across those pebbles slipped the two sespents to reach Polyeidos, that are shown at the bottom of the painting, and whose acts and movements reveal the secret of the magic remedy. He is on the point of striking one of those serpents with his rod. At the top of the field are read the letters ades, the remains of the name of Sotades.

Note 1.p.724. Apollodoros. III, 2-3.

Note 2.p.724. British Museum. Catalogue. Vol. III, D, 5; Murray. White Athenian Vases. Plate XVII.

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exposed to the spite of Ino, and resolved to flee from the intended sacrifice in their turn.[1] All the persons of the legend are represented on the cup. At the left is Ino standing near a chair and leaning on her [illegible]. Before her is Athamas, characterized by his beard and his royal sceptre. He appears to speak to Helle and Phryxus who occupy the right side of the painting, standing and making gestures of supplication. Above this group is seen a very small winged figure that rises in the air and regains the sky. She is followed by a quadruped that resembles a dog more than a ram. However it is known that the legend gave a companion to Nephele as a ram with golden fleece, on whose back she caused Phryxus and Helle to journey through space to preserve them from the hatred of Ino. The explanation of the painting leaves no doubt by the inscriptions. Without them, one would have sought a long time.

Note 1,p.753. Apollodorus. VIII, 8-9. Roscher. Lexikon mythologique, see name Athamas. It is possible that he did not seek so far, and that he had there Cadmus fighting the dragon at Thebes.

Note 1,p.754. Collection van Branteghem. No. 186. [illegible], Bull. XIII, [illegible] vases, Pl.14.

Note 2,p.754. Froehner. La collection Tyszkiewicz. 1892. Plate III. Doubts have been expressed on the subject of this vase; but Hartwig, who saw and studied the original, believes in the authenticity of the vase. ([illegible]).

Note 1,p.755. Froehner. Ibid.

If Sotades and his rivals, when he desired to decorate their cups, seem to have taken up the task of evoking well known myths, they yet sometimes have taken the themes of their paintings from the scenes of familiar life. Thus with one cup, entirely similar to the cups of Sotades by its form and thinness, which represents a young woman that plays with a top (Fig. 520). The whip that she holds in her hand indicates that this refers to a sport analogous to that which was described in a comparison of Virgil.[2] This is what our children term a peg-top.

Note 2,p.755. Virgil. Aeneid. VII. Verses 378-383.

Without believing myself obliged to think of the fables of the Hesperides, I think that the scene is one of the rare ones, borrowed from nature, which it is necessary to recognize in the

exposed to the spite of Ino, and resolved to flee from the paternal mansion in their turn.[1] All the persons of the legend are represented on the cup. At the left is Ino standing near a chair and putting on her mantle. Before her is Athamus, characterized by his beard and his royal sceptre. He appears to s speak to Helle and Phryxos who occupy the right side of the painting, standing and making gestures of supplication. Above this group is seen a very small winged figure that soars in the air and regains the sky. She is followed by a quadruped t that resembles a dog more than a ram. However it is known that the legend gave a companion to Nephele as a ram with golden f fleece, on whose back she caused Phryxos and Helle to journey through space to remove them from the hatred of Ino. The explanation od the painting leaves no doubt by the inscriptions. W Without them, one would have sought a long time.

Note 1.p.725. Apollodoros. III. 6-4. Roscher. Lexikon mythologicum. See word Archemoros. It is possible that he did not s seek so far, and that he has there Cadmus fighting the dragon at Thebes.

Note 2.p.725. Collection Van Branteghem. No. 165. British Museum. Catalogue. Vol. III, D, 7a White Athenian Vases, Pl.18.

Note 3.p.725. Fröhner. La collection Tyskievicz. 1892. Plate XII. Doubts have been expressed on the subject of this piece; but Hartwig, who saw and studied the original, believes in the authenticity of the vase. (Berl. Phil.Woch.1894.p.1531-1533).

Note 1.p.726. Roscher. Lexikon.

If Sotades and his rivals, when he desired to decorate their cups, seem to have taken up the task op avoiding well worn subjemts; they yet sometimes have taken the themes of their paintings from the scenes of familiar life. Thus with one cup, entirely similar to the cups of Sotades by its form and thinness, which represents a young woman that plays with a top (Fig. 398). The whip that she holds in her hand indicates that this refers to a sport analogous to that meant and described in a comparison of Virgil.[2] This is what our children term a pegtop.

Note 2.p.726. Virgil. Eneid. VII. Verses 378-382.

Without believing myself obliged to think of the garden of the Hesperides, I think that the scene is one of the same kind, observed from nature, which it is necessary to recognize in the

painting on the cup signed by Sotades, where is seen the gathering of the fruits in the orchard.[1] In the middle of the field is an apple tree, whose branches rise to the top of the panel. (Fig. 595). At the right is a young woman rising on her toes to pluck a fruit from the highest branch. At the left was another figure, which has left scarcely a trace on the glaze. There is divined only the outline of the lower drapery and two leaves of a second branch. Below these leaves is the inscription [illegible], doubtless the name that the painter gave to that person. Of the name of the painter there remains only three letters etc. Fortunately the contour of the figure is better preserved than the legend; it permits us to appreciate the style of Sotades or of the painter. There was certainly grace in the movement of the young woman, in this long and thin arm that extended to reach as high as possible; but this grace is not exempt from some coquetry, I would almost say affectation. See the fingers of the left arm that bends behind to wrap the drapery about the loins and the curve described by the fold of cloth that has just been wrapped about the lower limbs. One would say that the young woman felt herself observed. To charm the eye of the spectator she has thus stretched her graceful members and has taken pains to appear at her best and realize the suppleness of the waist. Perhaps one could find some traces of this slight affectation in the figures of other cups of the same series. Thus the hunter of the serpent does not fail to have some air of a dandy. (Fig. 597).

Note [1] p.774. Catalogue [illegible] British Museum. Catalogue. Vol. III, D, 6. White Athenian Vases, pl.17.

On the other hand the drawing is here more disengaged from archaic conventions, freer and more advanced than on even those cups with red figures which have appeared to us as most recent. This is not only the eye, which as far as can be judged from the smallness of the heads, has its normal appearance in the profile. Progress is also marked in other details. For the drawings of the [illegible], like the breasts are shown in perspective. The right one [illegible] est. The body turns well, one of the legs covering the other, which is but partly visible. Elsewhere this skill of the draftsman is no less apparent. [illegible]

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Note 3.p.726. Catalogue Van Branteghem. No. 164. BritishMuseum. Catalogue. Vol. III, D, 6. White Athenian Vases, pl.17.

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the garments that reveal the mantle thrown over the left shoul-
der. They are arranged close in the pinch(?), in the hollow formed by the hand holding the [illegible], and in another toward the outer border of the fabric. They cause one to feel the roundness of the arm beneath the drapery.[1]

Note 1-p.759. This is what Pottier has well seen and explain-ed. (Mons. et Mems. Vol. II, p. 46-47).

By all these signs, the taste shown by the choice of subjects, by the ease of the drawing and its slightly affected elegance, it is recognized that the vases of Sotades and of his school are later in date than the date at which we have stopped in the history of painting with red figures. We have thus had to pass beyond this date to complete the study of the series that ends with these vases. The large vase from the workshop of [illegible] on the market is perhaps nearer the end of [illegible] the beginning of this century, when we did not wish to pass beyond its middle.

We return backward and select a little earlier with a pyxis found at Eretria, which particularly by its subject is one of the curious documents of this technique.[1] Like the alabastra and the lekythoi, the pyxis was a toilet article. Women placed their jewels in it. This little box of very careful execution was perhaps a wedding gift (Figs. 400, 401). The festival of marriage is represented in the painting which extends entirely around the little casket. We have there a sort of pendant of the celebrated [illegible] of the Aldobrandine marriage. At the centre is an altar on which burns the fire, on which the incense and libation are poured. At the left of the altar is a woman, the nympheutria or the pronuba of the Latins, who leads the entire ceremony, raising and [illegible] the torches. Behind her [illegible], the flute-player, who seems to regulate his steps by the playing of the double flute that he carries to his lips. Then comes the bridegroom whose [illegible] is indicated by the long hair falling on his shoulders. In the left hand he holds a knotty staff terminating at the end in a hook. With the right hand he holds the wrist of the bride and leads her forward. She has her mantle raised over her head like a veil. Behind this group are some women, two of whom are distinguished from the others by their attitude

the hatchings that model the mantle thrown over the left shoulder. They approachand close in one place, in the hollow formed by the hand holding the club, and in another toward the outer border of the fabric. They cause one to feel the roundness of the arm beneath the drapery.[1]

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and mantles. The hair of one is massed on the nape in a very projecting knot. On each of them the long tunic that descends to the feet is dotted by points, little sketches like those which Brygos loved to sprinkle over his fabrics. One who follows the bride raises the right hand as if with a gesture of admiration. The left hand holds a scepter ending at top in a flower. The woman nearest the altar offers a [illegible] or an egg. That pose, that embroidered dress and that coiffure which differs from those of the other women, all concur in attracting the attention upon these two persons, and to show that they play an important part in the ceremony. Are they the two mothers of the spouses, [illegible] for this occasion are designated by their most beautiful attire? One cannot tell. Of the two divinities, one with a graceful gesture lifts the folds of her tunic and the other brandishes the torches. The [illegible] novelty must be brilliant and gay. Like the flames of the torches and the fire on the altar, all the [illegible] were colored purple. The scepters and staves, the bands enclosing the heads of the women were gilded.

Note [illegible]. British Museum, Catalogue. Vol. III, [illegible]. White Athenian Vases, Plate [illegible].

In this description of the [illegible], the figures are sometimes [illegible], the attitudes are simpler than in the paintings which ornament the interiors of the cups of [illegible]. The style is a little more ancient. We freely believe it contemporaneous with the lekythos and cups of [illegible]. If we have [illegible] to reproduce it here, this is particularly to show what diversity of types is presented by the vases on which the pattern of [illegible] were placed on a white ground a painting in line, advanced by touches of vivid color. They appear decided to apply this technics only to pieces of small dimensions. The cup is the largest of the vases on which the white coating acquired the freedom of the city, if one may so speak. Scarcely more than one vase can be cited to form an exception by its height. Only one vase [illegible] that he seems to have traced. This is a crater found in Italy and which [illegible]. The entire exterior of the vase between the handles and the f[illegible] [illegible]

and costumes. The hair of one is massed on the nape in a very projecting knot. On each of them the long tunic that descends to the feet is dotted by points, little sketches like those which Brygos loved to sprinkle over his fabrics. She who follows the bride raises the right hand as if with a gesture of admiration. The left hand holds a sceptre ending at top in a flower. The woman nearest the altar offers a fruit or an egg. That pose, that embroidered dress and that coiffure which differs from those of the other women, all concur in attracting the attention upon those two persons, and to show that they p play an important part in the ceremony. Are they the two mothers of the spouses, which for this occasion are decorated by their most beautiful attire? One cannot tell. Of the two other women, one with a graceful gesture lifts the bottom of her tunic and the other brandishes the torches. The whole in its novelty must be brilliant and gay. Like the flames of the torches and the fire on the altar, all the mantles were colored purple. The sceptres and staves, the bands enclosing the heads of the women were gilded.

Note 1.p.729. British Museum. Catalogue. Vol. III, D, 11. White Athenian Vases, Plate XX).

In this decoration of the pyxis, the figures are sometimes slender, the attitudes are simpler than in the paintings which ornament the interiors of the cups of Sotades. The pyxis is a little more ancient. We freely believe it contemporaneous with the lecythes and cups of Douris and of Brygos. If we have held to reproduce it here, this is particularly to show what diversity of types is presented by the vases on which the potters of Athens have placed on a white ground a painting in line, enhanced by touches of vivid color. They appear decided to apply this technics only to pieces of small dimensions. The cup is the largest of the vases on which the white coating acquired the freedom of the city, if one may so speak. Scarcely more than one vase can be cited to form an exception by its height, only one vase for which the Attic potter diverged from the rule that he seems to have traced. This is a cratera found in Italy and which belongs to the Gregorian museum at Rome (Fig. 402). The entire exterior of the vase between the handles and the l lip is covered by a white glaze, and this light ground is limited

by a double row of palmettes and by a fret. The subject is taken from the myths of the infancy of Dionysos. Scarcely had the young god been extricated from the thigh of Zeus, when Hermes carried him away to confide him to Silenus and the nymphs of Nysa. On the principal side of the crater is seen Hermes respectfully presenting to Silenus seated on a rock the young god wrapped in his swaddling clothes. Silenus holds a sceptre of ..., and two young girls are present at the presentation. On the other side is another nymph between two of her companions, who plays the lyre to celebrate the arrival of the divine infant. Even by the choice of the subject and particularly by the character of the drawing, it is recognized that the vase belongs to the period of the free style.[1] Perhaps it only dates from the end of the 5 th century. If we have brought it into the series, this is to give an idea of the efforts that the potters of Athens imposed on themselves constantly to put variety into their productions and to keep alive the curiosity of their vast clientele. In spite of the assured market for their beautiful vases with light figures on a black ground, they long persisted in attempting experiments in a way, which was not t that it would lead the tradition of the workshops and the tastes demanded by the public. This is still attested by a pretty pyxis of the Louvre that represents Perseus preparing to slay the Gorgon; the figure line is there relieved by some touches of purple.[2] This pyxis seems to be even later than the crater I described above. After the 4 th century, painting on a white glaze will no longer be practised except for the funerary lecythus, and those to our great regret remain outside our scope. For the other vases of the Attic art of luxury, to which this procedure had been applied, it will be replaced by painting with red figures enriched by colors and even gilding.

1. Note ... Rayet-Collignon. Histoire de la céramique grecque. p. 211-215.

2. Note ... Monuments Grecs publiés par l'Association, etc. 1879. Plate II.

Some Attic cups with white grounds were made ... either by makers of Attic vessels, both in their own country as in Italy, in Sicily and Asiatic Greece, when the ... of ... figure ... purchasers ... their cups, why did they ...

by a double row of palmatiums and by a fret. The subject is t taken from the myths of the infancy of Dionysos. Scarcely had the young god been extricated from the thigh of Zeus, than Hermes carried him away to confide him to Silenus and the Nymphs of Nysa. On the principal side of the cratera is seen Hermes respectfully presenting to Silenus seated on a rock the young god wrapped in his swaddling clothes. Silenus makes a gesture of welcome, and two young girls are present at the presentation. On the other side is another nymph between two of her companions, who plays the lyre to celebrate the arrival of the divine infant. Even by the choice of the subject and particularly by the character of the drawing, it is recognized that the vase belongs to the period of the free style.[1] Perhaps it only dates from the end of the 5 th century. If we have brought it onto the series, this is to give an idea of the efforts that the potters of Athens imposed on themselves constantly to put variety into their productions and to keep alive the curiosity of their vast patronage. In spite of the assured market for their beautiful vases with light figures on a black ground, they long persisted in attempting experimentr in a way, which was not t that to which led the tradition of the workshops and the habits assumed by the public. This is still attested by a pretty pyxis of the Louvre that represents Perseus preparing to slay the G Gorgon; the bistre line is there relieved by some touches of purple.[2] This pyxis seems to be even later than the cratera d described above. After the 4 th century, painting on a white glaze will no longer be practised except for the funerary lecythes, and those to our great regret remain outside our scope. For the other vases of the toilette and of luxury, to which this procedure had been applied, it will be replaced by painting with red figures enriched by colors and rich gilding.

Note 1.p.732. Rayet-Collignon. Histoire de la ceramique grecque. p. 224-225.

Note 2.p.732. Monuments grecs publies par l'Association, etc. 1878. Plate II.

When Attic cups with white grounds were much sought after by amateurs of Attic vessels, both in their own country as in Italy, in Sicily and Asian Greece, when the chiefs of workshops found purchasers for their cups, why did they abstain from using

the same methods for decorating crateras, amphoras and hndrias? It is believed that the motives for this omission may be divined. The potter and the purchaser were equally interested in being able to count on the stability of the decoration of the vases placed on sale or of which they were buyers. Now if the glazing of the cups and of the lecythes that we have described adhered very closely to the clay, so that it did not form the friable coating that milk of lime would deposit on the bodies of the funerary lecythes, this mode of painting yet did not o offer the same guarantees of resistance and duration, as the opaque silhouettes obtained by means of the black glaze, or those light figures reserved on that black glaze. It seems that the firing was there a more delicate operation and more difficult to fully sumceed, than that of vases with red figures. M Men had difficulty in making the gilding and retouching colors adhere. As for the light line traced by the point of the brush on the coating, and which gave the contour of the figure as well as its details, even its delicacy made it perishable. If if paled slightly and was effaced, scarcely anything of the image remained. That is what happened to most of the cups of this series. In places, the drawing evaporated or vanished. E Everywhere the black has turned to russet (Plate XXII).

These difficulties in execution were doubtless for much in the method taken by the Athenian potters. They must have concurred in preventing them from undertaking that fabrication on a great scale, to make for it in their workshops the same place as that of the vase with red figures. With that were less defective pieces.[1] At least the cost of amphoras was obtained, w which without being exposed to not arrive in good condition, would serve to carry abroad the oil and wine of Attica, hydrias that one feared to place under the jet of the fountain, crateras that in the festal hall would not risk being handled and r rubbed by the slaveu charged to pour the drink for the guests. There was also the power of fixed habits. There was the black figure, then the red figure, which made the reputation of Attic ceramists. These had given them the means of offering to the Atheniansin the paintings by which they decorated the vases, which ornamented their houses and tombs, such a faithful mirror in which was reflected the art of the sculptors of marble from

Antenor to Calamis and Myron, like that of the famous painters from Cimon and Eumares to Polygnotos and Micon. Also in the p paintings executed after one or the other of these two methods the Etruscans and other foreigners had learned to interest themselves in the Hellenic myths, the gods and heros that were protagonists in the scenes most frequently represented on Attic vases. There also their curiosity sought to divert itself by the image of the life led by the most civilized of all Greeks, the Athenians, in the gyneceum and gymnasium, in public and private festivals, in the festal halls where they gathered with their companions of pleasure, those sons of family whose elegance and beauty were celebrated by the legends which the brush loved to place on the clay of the vases which it decorated.

Note 1.p.733. Hartwig is also of this opinion. For him, what prevented this technics from prevailing and becoming in general use are the uncertainties of fabrication, the difficulty of m making this white glaze adhere well. Thus he explains why the experiments made in this way were pursued only during a very limited time. Cups with white grounds did not enter into current use; they were only articles of value, simple ornaments. (Meisterschalen, p. 494).

Further, all those patrons of Athenian industry were accustomed from before the beginning of the 5 th century to the freedom of the effects produced by the red figure on a black ground and by the firmness of the drawing that it included. Their taste was not wearied. They did not incite the workers of Ceramicos to a change of fabrication. It was not thought to require of them to renounce a technics which had given such beautiful results. On the other hand, we have seen that when some one of those potters in quest of innovation and progress thought of applying to vases such as cups a mode of decoration, which their predecessors employed only for little vases intended for the uses of the toilette, they had to count with the resistances of the material. They could not perceive failure and danger, that in spite of the precautions taken were inseparable from the use of the procedure in question. The white ground and the image in line painted there with retouches of gold and color had a freshness and gayety that made the charm; but on the other hand, this charm was very fragile. It was too much that one could

think of sacrificing to it a technique, which while giving the artist the sense of showing himself a craftsman of rare talent, assured to his work a sort of perpetuity. In these conditions the cup with white ground neither was nor could be for the manufacture of Athens anything but an article of fancy, to speak the language of business. It was an invitation addressed to amateurs, such as it has always been and always will be, who have a taste for novelty; they help to acquiring the furniture or the jewel, which is the latest model, as one says. To correspond to the desire of this vanguard of patrons, a master like Euphronios launches on the market cups with white grounds and signed by his name; but he retains a place for those red figures on black ground to which he owed his reputation. A little later, others went farther in that path. They changed the form of the cup and placed no longer any other decoration than the figure in line on a light ground.

Since the discoveries that have augmented the number of cups with white grounds known to us, and that allow us to follow the evolution of this type, until about the end of the 5 th century, a question is proposed. Were those cups intended to render the same services as the cups with black and with red figures? Like them did they pass from hand to hand around the tables and beds, filled with wine? Would not the fresh writing of their ivory ground have risked being very quickly spoiled by the frequent and prolonged contact of hands and strongly colored wine? This doubt appears justified when we examine those monuments of this series that seem to be most recent, the cups signed by Sotades and those resembling the products of his workshop. As these cups approach the period of the developed types of the free style or after it, they seem to become more and more unsuitable for the current uses of the table. The extraordinary thinness of the walls of the cup and the exceptional slenderness of the handles give the impression of a dangerous fragility. Cups of this model would have run many risks in the hands of guests, that frequently at the end of a repast no longer had all their coolness. One imagines these cups as rather destined to ornament the wall of the house, like those musical instruments and other utensils that in vase paintings are seen suspended on the wall by hooks. In favor of this

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hypothesis may also be alleged the arrangement of the support. It Is not so well suited as the foot of the other mups to allow the vase to be grasped or passed around. It seems intended to be placed permanently on a tablet or fastened on a partition, the bowl turned toward the spectator.

The calling that furnished these objects of luxury and articles of price was undertakin early by the Attic potter. From the 6 th century he had known how to make and decorate those alabasters, lecythes, pyxes, all those pretty toilet vases, which we have made known by some select examples; he clothed them with a light coating that is almost always a glaze, that is not scratched by the point of a knife. There the ceramic p painter had already renounced those monochrome images that are the rule in current fabrication. On the lecythes and later in the cups, on the field furnished to him by the workman that s shaped the vase, he applied himself to imitate the polychromy of the fresco. If he used only two or three colors for this purpose , yellow, brown and red of varied shades, this is perhaps because certain other tones like blue and green would have risked resisting not as well the fire of the kiln.

The Attic ceramists did not allow themselves to be arrested by these scruples or fears, who about this time when they aimed at the last refinements in the execution of the cups that we have studied, commenced to make for the decoration of the tomb those lecythes with white glaze, whose paintings almost always treat the mystery of death, either representing the bringing of the funereal offerings to the stele, or expressing the ideas that the people of Athens formed of the posthumous life and of its various incidents. Some of the paintings that decorate these vases, by the touching simplicity of the composition and especially by the purity of the drawing, merit being placed o opposite the most beautiful reliefs sculptured by the art of Phidias and his immediate successors, they bear the comparison, but we cannot think of describing them here or even of presenting for admiration some select examples.[1] What deprives us of that pleasure is that to date from a time when were effaced even the last vestiges of archaism. The industry that left t this legacy flourished from 450 at earliest until about the end of the 4 th century, and all ceramographs are agreed on t

that point. However badly defined is the limit in this history of ceramics, where we must stop for the time, we should have left it too far behind if we had here touched on the study of the white funerary lecythes. Yet these belong very near the v vases with white glaze, whose series opens with the cup of Euphronios; they directly continue its fabrication. There was then reason to indicate at least in brief fashion, by what peculiarities these lecythes differ from the cups and vases of different forms to which we have compared them.

Note 1.p.736. The best monograph that may bi consulted on the subject of these lecythes is still, though it dates from - already more than thirty years since, the Essay in which E. Pottier preludes the numerous works that we hawe so frequently had occasion to cite. E. Pottier. Etude sur les lecythes plancs a funeraires. 1883. (part 30 of Bibliotheque des Ecoles francaises d'Athenes et de Rome). There have been published since 1883 lecythes unknown to the author of the Etude; bur no one has b better defined the original character of these vases, has better indicated their interest, nor better appreciated their charm.

A primary difference is, that the painters of these funerary lecythes have a palette richer than that of the painters of cups. They do not trace with black glaze the line that describes the contour of the figures, but with red or brown. They use red m much, a red that under their brush passes through all shades from rose to vermilion, from lilac to dark violet. Speaking of violet means that they also use blue, that blue long lavished by architect and sculptor in the decoration of edifices. From the time that they employed blue, nothing was easier for them than to mix it with yellow; on several of these vases are found traces of green. As for black and brown, they diminished or increased their intensity by diluting the coloring matter. Sometimes to draw an ornament, they placed some touches of white on a dark tint. By this variety of tones they succeeded in obtaining an effect of the whole, that must be even better than the decoration of the cups, be very near attaining the effects of fresco. There is a certain lecythe, like the very large lecythe of the Louvre that has been so well described in the Monuments and Memoirs, whose painting it seems to us, would have given a very faithful idea of Apollodorus, the skiagraph, or

[illegible]

not everywhere changed the colors.[1]

[illegible] (Monuments et Memoires. Vol. XII, p. 29-54. Pls. III, IV). On [illegible] figures, that play an entirely similar part to the family int- [illegible]

[illegible] It is thicker and very friable. Firing has not incorporated it [illegible] tn sadness the feeble remains of a contour not continued, of [illegible]

There is something which does not fail to astonish at first. One is surprised at having to verify on the same vase this perfection of art and of insufficiency of the trade. The explana- [illegible]

of Zeuxis, if this painting were not effaced in many places, and if even where it remains, the dampness of the soil had not everywhere changed the colors.[1]

Note 1.p.737. M. Collignon. Deux lecythes attiques, etc. (Monuments et Memoires. Vol. XII, p. 29-54.Pls. III, IV). On these great lecythes, with a series of loutrophores with red figures, that play an entirely similar part to the family interment, also see Furtwängler. Beschreibung. Nos. 2684-2685; Girard. La peinture antique, 216-218; Curtius. Jahrb.X. 1895, p. 58; Winter. 55 th Programm zum Winckelmann'sfeste. Berlin.1895.

The decorators of lecythes then have been bolder than those of cups. This imitation of monumental painting in which the l latter have not failed to show some timidity, was pushed farther, and since they had seen produced under their eyes the most accomplished works that sculpture had created at Athens, they frequently gave to the paintings of their vases the stamp of the grand style of the contemporaneous masters; but on the other hand the potters who furnished them with these vases to paint showed themselves less careful and less expert in good work than their predecessors had been. The white glaze which they placed on the clay did not have the firmness of that which lines the interior and frequently covers the exterior of cups. It is thicker and very friable. Firing has not incorporated it with the clay. It is easily detached, carrying with it the colors for which it had served as support. Thus there is nothing rarer than to find a lecythe that has retained its decoration almost intact. Among most of those which leave Attic tombs, t the gray clay of the body of the piece appears bare. Scarcely does there still adhere in places some scales of the coating, like the rags of torn clothing, in which are distinguished with sadness the feeble remains of a contour not continued, of the broken profile of a charming head, an arm or a foot of supreme elegance.

There is something which does not fail to astonish at first. One is surprised at having to verify on the smae vase this perfection of art and of insufficiency of the trade. The explanation of this inequality or rather contrast is found in the different destination of these two series of vases. If as we have assumed, the cups with white ground were for a use less current

than the others, it was still necessary that they could at need on certain occasions receive in the interior of the bowl the wine for the repast or the libation, which was possible if the coating was well fixed to the clay by the fire of the kiln. Q quite otherwise were the conditions given to the lecythes by the part, that then had to play in the funeral rites. Foh them the coating was applied to the exterior. A first and strong firing had rendered the grain of the paste sufficiently close, that later in the course of the ceremonies in which the vase figured, perfumed oils could be poured through the narrow mouth. Was it before this passage to the kiln that there was spread on the clay the black glaze of the neck and the coating of milky white, sometimes of snowy white, that covered the entire body? One would be tempted to doubt this. The black glaze has adhered badly on many examples. As for the white coating, as soon as these vases are moved, it almost always is detached a and fails in scales. We then incline to think that the light coating and its decoration were joined to the paste only by a light firing to which the vase was subjected after its completion. Thus they obtained oonl a very weak adhesion between the paste and this superficial layer of the coating; but men were satisfied by this because of the particular nature of the services required from these vases.

As indicated by a verse of Aristophanes that is often cited, it was not for the living but for the dead that the makers of lecythes labored.[1] Unlike the cups and oenochoes, the alabasters and pykes of the same technics, these lecythes did not have to suffer a repeated contact of the fingers, which handled them in the festal halls or the chambers of the gyneceum. They did not even remain long exposed to the open air. On the morrow after the death, they were grouped around the bed on which reposed the corpse. They they went to range themselves on the steps of the stele or were attached to its mouldings; later they were buried with the ashes in the darkness of the pit. There alone remained visible those great lecythes, nearly 40 inches high, which like the enormous vases of the Dipylon, formerly seem to hawe been sometimes placed as a sign on the summit of the tomb; it is probable that to protect from the action of the air and rain the very careful paintings which decorated them, they were

enclosed in little structures only open in front, like many tombs in our urban cemeteries. These were a sort of chapels; but graves of that kind were rare.[1] Usually the lecythes of small and average dimensions scarcely left the dealer except to show themselves at the graves and to disappear there in the tomb; hence the maker did not care to take useless pains for them. He attached but a mediocre importance to the parts wherein the decoration, to that part which ensured the duration of the ornament and the image, then he was very careful. His lecythes sold well, provided that the glazing was lustrous, and that on this light ground, drawn with elegance and illuminated by vivid colors, were detached expressive figures, faithful interpreters of the tears of the mourning family. These vases without future, purchased only to follow after a brief delay the dead into his subterranean habitation, — recall those light jewels unsuited for the toilet that are often found in the tombs, those ear pendants and necklaces made of thin sheet gold, that have come to represent there the rich ornaments which the deceased wore in his life, and which his heirs decided to retain.

Note 1.p.788. Aristophanes mentions a person [illegible] (Assembly of Women, verse 996), and he makes it understood later that these vases after the death were placed with the dead (verse [illegible]).

Note 2.p.789. One point to be noted is that these lecythes did not alone differ in dimensions from the lecythes of average and small height, which were made in much greater numbers. In the latter, the potter covered with black glaze the mouth and the foot of the vase. He employed this glaze to draw the palmettes that frequently decorated the shoulder, and also the fret which usually limited the field of the body at top. Here is nothing like that. From top to bottom the vase received the white coating. No use was made of the black glaze. Collignon inclined to see in the decoration of these lecythes with entirely white grounds a sort of imitation of the paintings that ornamented the reliefs of those loutrophores of marble, the fashion of which was introduced in the 4 th century and became general in the following century.

By these [illegible] and insignificant works, [illegible] and [illegible], during the series of [illegible]

enclosed in little structures only open in front, like many tombs in our urban cemeteries: these were a sort of chapels; but pieces of that height were rare.[2] Usually the lecythes of small and average dimensions scarcely left the dealer except to show themselves at the obsequies and to disappear then in the tomb; hence the maker did not care to take useless pains for them. He attached but a mediocre importance to the parts beneath the decoration, to that part which ensured the duration of the ornament and the image, when he was very careful. His lecythes sold well, provided that the glazing was lustrous, and that on this light ground, drawn with elegance and illumined by vivid colors, were detached expressive figures, faithful interpreters of the hopes of the mourning family. Those vases without future, purchased only to follow after a brief delay the dead into his subterranean habitation, recall those light jewels unsuited for the toilet that are often found in the tombs, those ear pendants and necklaces made of this sheet gold, that have come to represent there the rich ornaments which the deceased wore in his life, and which his heirs decided to retain.

Note 1.p.739. Aristophanes mentions a person (Greek)(Assembly of Women, verse 996), and he makes it understood later that these vases after the death were placed with the dead (verse 1032. Greek).

Note 2.p.739. One point to be noted is that these lecythes did not alone differ in dimensions from the lecythes of average and small height, which were made in much greater numbers. In the latter, the potter covered with black glaze the mouth and the foot of the vase. He employed this glaze to draw the palmatiums that frequently decorated the shoulder, and also the fret which usually limited the field of the body at top. Here is nothing like that. From top to bottom the vase received the white coating. No use was made of the black glaze. Collignon inclined to see in the decoration of these lecythes with entirely white grounds a sort of imitation of the paintings that ornamented the reliefs of those loutrophores of marble, the fashion of which was introduced in the 4 th century and became general in the following century.

By these charming and imperfect works, exquisite and careless, closes the series of Attic vases with white coatings and poly-

polychrome decoration. These do not form in our museums a series, that by their extent and the variety of the themes of their paintings can be compared to those which are composed of vases with black figures and those with red figures. They are scarcely met with except singly or in small groups in some favored galleries. Yet we have no less believed that in this history of Greek ceramics, there should be made a place which at first sight may seem not in relation to the very limited number of pieces furnished by this technics. This is because by its originality, this has appeared to us as worthy of special attention. The ceramist in the workshops of Ionia, Corinth and Athens, indeed tried methods to diversify the appearance of h his painted pottery; but in those contenually renewed experiments, however inventive he was, he scarcely used more than two colors, red and black, retaining a marked predominance of the darker of these two tones.

This so skilful artisan, so marvellously endowed, however seems to have had at times, first in Ionia and later in Athens, a vague suspicion of the defects of his programme, of the point in which his first conception erred, that formed of the resources of his art and of the effects that this art could propose to attain. He had the transient intuition of a ceramics that differed much from that in which he had acquired his mastery, and a ceramics in which the decorator became emboldened to rival the painter of frescos by the variety of the tones employed; he made experiments in this way that evidence his initiative and taste, experiments that would strike us far more if a happy chance had brought us in a good state of preservation one of those great lecythes, that formerly served to crown the tombs, if this vase had come intact with all its purity of its free line drawing, and with its ornamentation in brilliant colors. Why did not the potter push farther in this course, after learning what that mode of decoration could give? Several motives of various kinds concurred in causing that abstinence, that sort of recoil. There was at first an entirely material reason. The Greek potter succeeded in the Rhodian plates and the Attic cups in making a light glaze, that strongly united with the clay; but the white coatings that he placed on dark tones have always lasted badly; he did not know how to g

give more stability to yellows, blues and lilacs that he placed in [illegible]. He did not feel sure of these overlaid colors, not being able to be responsible for their durability, they did not hesitate to reject them for those that inspired more confidence, for the lustrous red and for this beautiful black glaze, whose formula was so early discovered, which in spite of their researches modern chemists have not succeeded in recovering.

The technics of polychrome decoration thus offered to the ceramist difficulties, that could contribute to divert the [illegible] from the effort which he had to make to learn thoroughly a new trade, while he practised as if [illegible] the one, whose processes were transmitted for two centuries in the workshops. However careless his fabrication, with this he could guarantee the quality of his products; but to create a pottery on which the durability of the image would not be compromised by the brilliancy and variety of the tones, he would have had to lose many pieces before obtaining good results. In these conditions he must have been tempted to adhere to traditional methods, to those giving the least trouble, and which would cause him to run the least risk. This sort of embarrassement and of indolence does not suffice, we believe, to explain how and why even when taste was most refined in Greece, the potter always remained obstinately faithful to the system of decoration, whose principel he had established from the time when he made his [illegible] in the period of the geometric style. The secret of this so decided and persistent preference must be sought especially in the innate disposition of the Greek soul, in the original character of this esthetic sense. In art matters, this soul seemed to have been always more sensitive to beauty of form, to the correctness of proportions, the nobility or the grace of its contours, than to the splendor or charm of colors. Sculpture was the most sincere and the highest expression of its genius.

We judge this sculpture by the pieces. A number of its most memorable works have reached us. As for painting, that of Polygnotus, Zeuxis and Apelles, what [illegible] are monuments such as the painted vases and the frescos of Campanian villas. In complete and [illegible] of these monuments, we are compelled to refer to the [illegible]

give more stability to yellows, blues and lilacs that he placed on lecythes. He did not feel sure of those overlaid colors; not being able to be responsible for their durability, they did not decide to reject them for tones that inspired more confidence, for thii lustrous red and for this beautiful black glazel,whose formula was so early discovered, which in spite of their researches modern chemists have not succeeded in recovering.

The technics of polychrome decoration then offered to the c ceramist difficulties, that could contribute to divert him from the effort which he had to make to learn thoroughly a new trade, while he practised as if sportively the one, whose procedures were transmitted for two centuries in the workshops. However careless his fabrication, witt this he could guarantee the quality of his products; but to create a pottery on which the durability of the image would not be compromised by the brilliancy and variety of the tones, he would have had to lose many pieces before obtaining good results. In those conditions he must have been tempted to adhere to traditional methods, to those giving the least trouble, and which would cause him to run the least risk. This sort of embarrassment and of indolence does not suffice, we believe, to explain how and why even when taste was most refined in Greece, the potter always remained obstinately faithful to the system of decoration, whose principel he had established from the time when he made his apprenticeship in the school of the geometric style. The secret of this so decided and persistent preference must be sought especially in the innate disposition of the Greek soul, in the original character of this esthetic sense. In art matters, this soul seemed to have been always more sensitive to beauty of f form, to the correctness of proportions, the nobility or the grace of its contours, than to the splendor or charm of colors. Sculpture was the most sincere and the highest expression of its genius.

We judge this sculpture by the pieces, a number of its most memorable works have reached us. As for painting, that of Polygnotos, Zeuxis and Apelles, what represents it today are monuments such as the painted vases and the frescos of Campanian villas. To complete and determine the idea which we could form of those monuments, we are compelled to refer to the statements

of Greek and Latin writers. Those before us are at a certain time and after having long been contented with flat tints analogous to those laid in Egypt on the walls of tombs and of temples, the painters undertook to seek the modeling of the body, how he attained it even to the parts of the body in shadow, either by reducing or heightening the tones or by making the hatchings closer.[1] That the supreme prize went to the artists, of whose masterpieces they boast, in the refinement and tentation of line, the cleverness with which in a certain celebrated painting, this line by tracing the lines of the face or the gesture, could express feeling and passion, reveal to the spectator the mystery of a moral state; but in all this evidence is there nothing that gives reason to think that any of these painters was particularly interested in the play of light, that he amused himself with the variations that it produces, according to its quality, direction and intensity, modifies the tints of the flesh, of the fabric or the ground. We cannot doubt that the best painters of Greece were marvellous draftsmen; but it does not seem that any one of them proposed to himself to become a colorist in the sense in which we understand this word.

Note 1.p.742. On this subject for the explanation of the ancient texts that relate to the rendering of the modeling by the indication of the shadows, and for the comments that can aid us to understand the texts, see particularly the article of Collignon cited on page 737, note 1. Also see P. Girard. La peinture antique. p.201-202, 210.

Certainly one would not depart much from the truth in affirming that among the Greeks, painting was not an autonomous art in the same degree that it is in the modern world, where it depends only on itself, and has no advice to receive from others to know how to interpret nature and life. One would be almost tempted to regard this Greek painting as a secondary kind, as a derivative from sculpture, like a sculpture in which the body was only two of its three dimensions, the third contenting itself to indicate the thickness. The constant preoccupation of this minor art was to render the integrity of the form by the virtue of the drawing itself, but of a drawing in which color played the role of a useful and pleasing auxiliary. Color was not loved for itself, for the intrinsic variety of its

of Greek and Latin writers. Those inform us how at a certain time and after having long been contented with flat tints analogous to those laid in Egypt on the walls of tombs and of temples, the painter undertook to seek the modeling of the body, how he obtained it even in the parts of the image in shadow, either by reducing or heightening the tones or by making the hatchings closer.[1] What the authors prize most in the artists, of whose masterpieces they boast, is the refinement and decision of line, the clearness with which in a certain celebrated painting, this line by tracing the lines of the face or the gesture, could express feeling and passion, reveal to the spectator the mystery of a moral state; but in all this evidence is found nothing that gives reason to think that any of those masters was particularly interested in the play of light, that he amused himself with the variations that it produced, according to its quality, direction and intensity, modified the tints of the flesh, of the fabric or the ground. We cannot doubt that the best painters of Greece were marvellous draftsmen; but it does not seem that any one of them proposed to himself to become a colorist in the sense in which we understand this word.

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Perhaps one would not depart much from the truth in affirming that among the Greeks, painting was not an autonomous art in the same degree that it is in the modern world, where it depends only on itself, and has no advice to receive from others to know how to interpret nature and life. One would be almost tempted to regard this Greek painting as a secondary kind, as a derivative from sculpture, like a sculpture in which the body has only two of its three dimensions, the brush changing itself to indicate the thickness. The dominant preoccupation of this mixed art was to render the integrity of the form by the virtue of the drawing itself, but of a drawing in which color played the role of a useful and pleasing auxiliary. Color was not loved for itself, for the infinite variety of its

task, for the sake of its decoration and its ornaments. How could the decorators of clay, those collaborators of the potter, that we should rather class among artists, suffer an influence exerted by those great painters so much admired by the [illegible]? How could they have conceived ambitions refused by the masters of the works from which they borrowed their inspirations and models?

More than anything else, the examples of these masters [illegible] the ceramic painter to understand his task a little differently from his rivals among other peoples equally endowed for the arts. By the themes treated by his brush, the pottery treated by him spoke to the intelligence, the paintings that he lavished on his vases appealed to him an entire host of poetic and religious memories. At the same time, by the lively feeling for the qualities of the living form that was evoked in that imagery, he continued the effort of the statuary and of the historical painter, who set their eyes obstinately fixed on the human body, and were not able to detach themselves from it; but if [illegible], the decorative [illegible] only the tastes of his patrons, he thus condemned himself to sacrifices that may be regretted.

If it is a category of works of industrial art, that by reason of the office which they fulfil, seem to appeal to the harmonies and varieties of color, it is indeed those vessels of luxury which will decorate the table and [illegible] the table of the [illegible] among joyful feasts and festal pleasures. [illegible] the Greek ceramist. We have shown what a place he arranged in his compositions and what importance he gave to these motives of ornament, that served him for enclosing his paintings. This ornamentation did not suffice to attain [illegible] of the elegance and diversity to satisfy [illegible] the character of the work. One must judge this work especially by the progress of the [illegible], with which it attained its perfection. [illegible], the true [illegible] point of view may be reduced as a single one all the [illegible] that succeeded Egyptians and Greeks, has attained to a certain point the exigencies of what may be called the genius itself of the arts of clay and of fire, the conditions suited to fulfil the destination of the [illegible] which he [illegible] the decorator. Perhaps it may be

hues, for the magic of its harmonies and its contrasts. How c could the decorators of clay, those collaborators of the potter, that we should rather class among artisans, suffer an allurement escaped by those great painters so much admired by the Greeks? How could they have conceived ambitions refused by the masters of the works from which they demanded their inspirations and models?

More than anything else, the examples of those masters disposed the ceramic painter to understand his task a little differently from his rivals among other peoples equally endowed for the arts. By the themes traced by the brush, the pottery created by him spoke to the intelligence, the paintings that he lavished on his vases aroused in him an entire host of poetic and religious memories. At the same time, by the lively feeling for the peauties of the living form that was masked in that imagery, he continued the effort of the statuary and of the historical painter, who had their eyes obstinately fixed on the human body, and knew not how to detach themselves f from it; but if when he took this method, the decorator entered into the tastes of his patrons, he thus condemned himself to sacrifices that may be regretted.

If it be a category of works of industrial art, that by reason of the office which they fulfil, seem to appeal to the harmonies and gayeties of color, it is indeed those vessels of l luxury which will decorate the house and onnament the table of the repast among joyful faces and festal clothing. This did n not entirely escape the Greek ceramist. We have shown what a place he arranged in his compositions and what importance he gave to these motives of ornament, that served him for enclosing his paintings. This ornamentation did not suffice in spite of its elegance and diversity to modify profoundly the character of the work. One must judge this work especially by the products of the Attic workshops, with which it attained its perfection. Its author, for from this point of view may be regarded as a single man all the master potters that succeeded Ergotimos and Brygos, has mistaken to a certain point the exigencies of what may be called the genius itself of the arts of clay and of fire, the conditions suited to fulfil the destination of the pieces which he shaped and decorated. Perhaps it may be

said, that he understood them less than the ceramists of modern Europe have done, than before them those of the extreme Orient had done.

CHAPTER XXIX. VASES IN THE FORM OF FIGURINES.

From the most ancient times, we have seen that when man exerted himself to invent types of vases, he yielded to the temptation to give the vase that he created something of the traits that characterize the human form, and particularly the female form. The head is clearly indicated; the breasts are shown; sometimes necklaces complete the image by representing the larger jewels by which women were decorated. Vases are cited that imitate the form of the hedgehog, the pig and the sow.[1] This arrangement was already very apparent in the primitive ceramics of Troy, and was still more so again in Cypriote ceramics; there are found vases in the form of quadrupeds, of the rhinoceros and the goat;[2] but what especially abounds are vases that present the traits of a woman, her diademed hair, pendant tresses, necklace and her breasts recalled by two projecting knobs.[3] The head of Hercules decorates a little arytalla.[4] Finally, on an oenochoe of Curium, a statue of a woman in high relief is seated on the shoulder of a vase; with the right hand she holds a very small jar that is inclined as if to pour the contained liquid into the great vase. Here the ceramic painter has appealed to the modeler to place this addition on his vase.[5] Finally, let us recall those objects in glazed faience that were c collected at Camiros: there is the helmeted head of a warrior, and a female head surmounted by a neck; perhaps it is necessary to see there rather an experiment made in some workshop of oriental Greece, as we are inclined to believe, than a Phoenician fabrication. What leads us to think so is the little vase modeled in the form of a dolphin, which bears the inscription:- Pytheo emi.[1]

Note 1.p.745. Histoire de l'Art. Vol. VI, Figs. 391, 390, 392, 454, 455.

Note 2.p.745. The same. Vol. III, p. 494, 502.

Note 3.p.745. The same. Plate IV, Figs. 503, 504.

Note 4.p.745. The same. Fig. 503.

Note 5.p.745. The same. Fig. 506.

Note 1.p.746. The same. p.675, 684, Fig. 484.

The imagaination of the potters of the geometric style showed itself poorer and less inventive than that of the primitive i inhabitants of Troy or of the island of Cyprus. In this cold

and restricted style, the modeler but rarely and on a limited scale was tempted to [illegible] the assistant of the painter. A bird is perched on the neck of an oenochoë; three little birds ornament a pyxis; a serpent decorates the handle of an oenochoe.[2] There is necessary the liberty of the [illegible] century for t[illegible] fashion to return to those sisters of two adjacent arts, the [illegible] of all arts lending a mutual aid to assist the painter in varying his forms, and by their complexity, by the effects derived from them, giving a charm to the pottery. The rhyton was indeed a vase. In regard to it, we have indicated [illegible] the Greek potter could make of the elements supplied to him by the beautiful elements of the living form; [illegible] the rhyton, the potters of the end of the [illegible] century found a type that was perhaps a souvenir of the past, of a type that combined with the drinking vase the shape of the human figure, [illegible] of the vase, or that was substituted for its walls. In the last case, this is [illegible] sometimes [illegible] to the point of causing to be lost to sight the primary destination of the vase, and of causing us to doubt, that it could ever circulate around the festal table.[3] They even went farther, [illegible] is an example of [illegible] the [illegible] was modeled separately and is the important part of the group.[4]

Note 2.p.746. Histoire de l'Art. Vol. VII. Figs. 44, 68.

Note [illegible]. The same. [illegible] 171.

Note 3.p.746. The same. Fig. 170.

The first chief of a workshop that attempted this mode of ornamentation was Nicosthenes, whom we have found under the [illegible] which he [illegible] the variations of taste, trying all sorts of technics, attacking the study of all types and [illegible] them in part. [illegible] by which the liquid flowed, he placed [illegible] heads [illegible] are not all the vase, as one will see; they do not determine its character. It is a simple ornament that is added to the [illegible] to give it more elegance. There is indeed a

and restricted style, the modeler but rarely and on a limited scale was invited to become the assistant of the painter. A bird is perched on the neck of an oenochoe; three little birds ornament a pyxis' a serpent decorates the handle of an oenochoe.[2] There is necessary the liberty of the 6 th century for f fashion to return to those mixtures of two adjacent arts, the enthusiastic concurrence of all arts lending a mutual aid to assist the painter in varying his forms, and by their complexity, by the effects derived from them, giving a charm to the pottery. The rhyton was indeed a vase. In regard to it, we have indicated what use the Greek potter could make of the elements supplied to him by the beautiful elements of the living form; but besides the rhyton, the potters of the end of the 6 th century found a type that was perhaps a souvenir of the past, of a type that combined with the drinking vase the image of the human figure, lonceived as an addition that decorated the neck of the vase, or that was substituted for its walls. In the last case, this is the appearance and breadth of a bust, sometimes single or double, that is sometimes enlarged to the point of causing to be lost to sight the primary destination of the vase, and of causing us to doubt, that it could ever circulate around the festal table.[3] They even went farther, the drunken satyr, a surprise vase of the museum of the Louvre, is an example of the ingenious combinations by which the guests of the banquet were amused. The statuette was modeled separately and is the important part of the group.[4]

Note 2.p.746. Histoire de l'Art. Vol. VII. Figs. 44, 68.

Note 3.p.746. The same. Vol. IX. Figs. 169, 171.

Note 3.p.746. The same. Fig. 170.

The first chief of a workshop that attempted this mode of ornamentation was Nicosthenes, whom we have found under the P Pisistatides,quick to seize and even to forward the variations of taste, trying all sorts of technics, attacking the study of all forms and renewing them in part. On the spouts of oenochoes and beneath the mouth by which the liquid flowed, he placed b busts, here of diademed women, there of male persons;[5] but these busts are not all the vase, as one will note; they do not determine its character. It is a simple ornament that is added to the oenochoe to give it more elegance. There is indeed a s

subject painted on the neck, an Athena or another, and this a attracts most attention.

Note 5.p.748. Histoire de l'Art. Vol. X. Figs. 181, 182.

It is entirely otherwise in the vases bearing the signatures of Charinos, Procles, Callippos, and that of the Louvre on which is read the exclamation kalos Leagros, also many others contained in our museums. There were found in the rubbish of the Acropolis, that is believed to be the remains of the conflagration, very numerous fragments of similar vases.[1] These vases were for the most part vases for oil or perfumes. This is a variant of the alabaster and aryballo, a fashion introduced at Athens about the time of the Median wars; it was carried by Attic commerce into Italy and to all markets that it served.[2] The date of the appearance of this fashion is furnished to us by even the style of the strictly archaic heads (Fig. 403). The conclusions that can be deduced from the examination of these figures are confirmed by the inscriptions Leagros kalos, read on a specimen of the museum of Athens.[3] The name of Leagros is connected with the parents of Euphronios, Cachrylion, Oltos, etc.

Note 1.p.747. Ephemeris. 1894., p. 125.

Note 2.p.747. The vases that represent this series were mostly found in the tombs of Etruria.

Note 3.p.747. Hartwig in Ephemeris. 1894. p.121-122.

All the vases of this kind that are signed bear signatures. ? The important thing is that the mould produces a mask, and this mould was the work of the modeler. The part of the painter was very secondary. It was limited to emphasizing the very simple indications of the face, to adding some lines on the hair and the bottom of the neck. Thus the bottom of the vase of Procles bears a picture of a finely draped figure, an ephebe playing with a little panther (Fig. 404).

In small statuettes in these representations three stages, three degrees of complexity. The first is simplest, and we have it in the vase of Procles; it is a simple head, here that of a woman, elsewhere on the vase bearing the name of Leagros being the head of a negro. The head modeled by Procles seems oldest. If the ornaments extending along the neck are a pretty invention, the eyes are very large, the modeling of the face is more [illegible]

subject painted on the body, an Athena or another, and this a attracts most attention.

Note 5.p.746. Histoire de l'Art. Vol. X. Figs. 161, 162.

It is entirely otherwise in the vasesbearing the signatures of Charinos, Procles, Kalliades, and that of the Louvre on which is read the exclamation kalos Epilykos, also many others contained in our museums. There were found in the rubbish of the Acropolis, that is believed to be the remains of the conflagration, very numerous fragments of similar vases.[1] Those vases were for the most part vases for balsams or perfumes. T this is a variant of the alabaster and aryballa, a fashion introduced at Athens about the time of the Median wars; it was carried by Attic commerce into Italy and to all markets that it served.[2] The date of the appearance of this fashion is furnished to us by even the style of the sensibly archaic heads . (Fig. 403). The conclusions that can be deduced from the examination of these figures are confirmed by the inscription Leagros kalos, read on a specimen of the museum of Athens.[3] The name of Leagros is connected with the persons of Euphronios, Cachrylion, Oltos, etc.

Note 1.p.747. Ephemeris. 1894., p. 125.

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Note 3.p.747. Hartwig in Ephemeris. 1894. p.121-128.

All the vases of this kind that are signed have epoiesen. T The important thing is that the mould produced a mask, and this mould was the work of the modeler. The part of the painter was very secondary. It was limited to regulationg the very simple polychromy of the face, to adding some lines on the hair and the bottom of the work. Thus the bottom of the vase of Procles bears a motive of a black incised figure, an ephebe playing with a little panther (Fig. 404).

We shall distinguish in these representations three states, three degrees of complexity. The first is simplest, and we have it in the vase of Procles; it is a single head, here that of a woman, elsewhere on the vase bearing the name of Leagros being the head of a negro. The head modeled by Procles seems oldest. If the serpents extending along the neck are a happy invention, the eyes are very large, the modeling of the face is more irregular,

and the mouth is slightly askew. It is felt that here is a beginning industry.

It is an advance in fabrication that is represented by a vase belonging to the Louvre (Plate XXIII, 1).[1] "The female head in the round drawn from a mould in two pieces is a softened archaism. The face is well modeled in the cheeks, mouth and chin, has retained the slightly oblique eyes that reveal a still ancient epoch of art. They are outlined by a black line. The sclerotic has the natural tone of the clay; the pupil is indicated by a large black point surrounded by a black circle. The eyebrows are marked by a black line, thin and arched; the lips are a little heavy and are painted red. A darker red is laid on the hair separated into two wavy masses, that fall behind at each side. The rest is concealed by a very ornate cecryphale that comprises three decorative elements (Pl. XXII,2);- 1, a ground of lozenges reserved in light on the black mass of the fabric; 2, a vertical band of black quadrilles that goes from the top of the head to the nape; 3, it is crossed at the middle by another narrow horizontal fret band accompanied by dotted lines, which extends from one ear to the other. This l last accessory is evidently a fillet distinct from the rest, placed there to fasten the handkerchief, and which is fastened at two points by two hair pins, whose heads project from the fabric and take the form of a little cup ornamented by radiating black lines. A triple line forms these rays, and I freely see the indication of a little chain that connects the two pins after the fashion of our modern cuff buttons. A double black line marks the border of the fabric on the neck, and the ears are indicated at each side by a simple black volute line. The neck is slightly enlarged at the bottom base ending in a flat bottom, that formed the foot of the vase and is now wanting. The entire interior is made impermeable by a layer of lustrous black color." [2]

Note 1.p.748. Pottier. Epilycos. Etude de ceramique grecque. Pl. XI-XV.(Mons. et Mem. Vol. IX.1902.p.135-178).

Note 2.p.748. Pottier. p. 145-146.

The wide mouth and the two flat handles at the side are those of a little skyphos. Here is a true drinking vase. This type was created for balsams, and by a fancy of the artists was also

applied to the facial cap. The external border of the mouth on the side with the woman's face is decorated by a subject painted in red figures with a slightly rapid and careless execution. There are seen two figures. One lies on his left side on a banquet couch; his back is supported by a cushion. He is draped excepting on the shoulder and the left side, and he lifts the left hand while lowering the right hand, as if he accompanied by a song the dance of his comrade, who is entirely nude and executes a step, the left hand suspended and the right hand extended, perhaps holding a vase. This hand disappears behind a great crater with volute handles, surmounted by a black fillet, which is placed on the ground between the symposiasts. The other side of the mouth is decorated by large palmettes reserved in red and enclosed in scrolls, the last of which at the left ends in a lotus bud. In regard to that ornament as well as the execution of the front painting, there has been pronounced the name of Charinos;[1] but these are analogies on which there is no reason to insist. The same procedures of decoration could be employed in different workshops at a certain epoch.

Note 1.p.416. Pottier. Plate 112.

To nearly the same time do we attribute the woman's head signed Charinos epoiese. The chignon of the woman is ornamented in the same manner; a band of vertical tores succeeds with another band representing a file of small animals. Then come ivy leaves. We also have a unique head in that of a negro belonging to the museum of Athens and on which is read the name of Charinos; it was found at Eretria, while that by Charinos came from Corneto, like that of the Louvre.[2]

Note 2.p.416. Nicole. Vases du Ceramique, pl. ix (Bibl.ecol.franc. fasc. 85. 1906. p.410-411).

According to the dealer, it was from Greece, perhaps from Eretria, that came the pretty vase of the Louvre on which is read on the curve of the little mouth the inscription:- [illegible]. The neck is flanked by two little flat and straight handles, that surmount the heads, expands in the form of a cup like the mouth of a white lecythus. There is no doubt that this is a vase for perfumes. At the base of each handle, a large palmette with five leaves is reserved in red on the black ground-

applied to the festal cup. The external border of the mouth on the side with the woman's face is decorated by a subject painted in red figures with a slightly rapid and careless execution. There are seen two ephebes. One lies on his left side on a banquet couch; the back is supported by a cushion. He is draped excepting on the shoulder and the left side, and he lifts the left hand while lowering the right hand, as if he accompanied by a song the dance of his comrade, who is entirely nude and executes a step, the left hand suspended and the right hand extended, perhaps holding a vase: this hand disappears behind a great cratera with volute handles, surrounded by a black garland, which is placed on the ground between the ephebes. the other side of the mouth is decorated by three palmatiums reserved in red and enclosed in scrolls, the last of which at the left ends in a lotus bud. In regard to that ornament as well as the execution of the front painting, there has been pronounced the name of Cachrylion;[1] but these are analogies on which there is no reason to insist. The same procedures of decoration could be employed in different workshops at a certain epoch.

Note 1.p.749. Pottier. Plate 145.

To nearly the same time do we attribute the woman's head signed Charinos epoise. The chignon of the woman is ornamented in the same manner; a band of vertical frets succeeds with another band representing a file of small animals. Then come ivy leaves. We also have a unique head in that of a negro belonging to the museum of Athens and on which is read the name of Leagros; it was found at Eretria, while that by Charinos came from Corneto, like that of the Louvre.[2]

Note 2.p.749. Reisch. Vasen in Corneto, Pl. IX (Mitt.d.Arch. Inst. Röm. Abth. V. 1890. p.313-344).

According to the dealer, it was from Greece, perhaps from E Eretria, that came the pretty vase of the Louvre on which is read on the border of the little mouth the inscription:- Epilycos kalos. The neck is flanked by two little flat and straight handles, that surmount the heads, expands in the form of a cup like the mouth of a white lecythe. There is no doubt that this is a vase for perfumes. At the base of each handle, a large palmatium with five leaves is reserved in red on the black gr-

front. On the neck of the figure at each side is an owl with white eyes and painted in black silhouette. A line of eggs outlined in black encloses the base of the neck. The bottle is entirely flat and plane (Fig. 405).

"The woman's head at each side that forms the body of the vase belongs in the whole to the archaic type, known by the attic statues of the end of the 6 th and the first quarter of the 5 th centuries. Yet this style is peculiar and is not closely connected to any of the monuments that we possess. The eyes are a very long oval with the sclerotic painted white and the pupil black, with an incised double circle and are narrow and askew like the Chinese. The eyelids of uniform thickness form a little projecting ridge accented by a line of black that follows all the contours. The lips are strong and accented by a black line, presenting an indentation at the centre. The junction is very straight and but feebly indicates the conventional smile of archaic figures; it is scarcely apparent in front. The modeling of the cheeks is nervous, and the noses have something thinner and more pointed than on the human heads. The hair is represented by the black cap that covers the entire top of the vase, and assumes a more real appearance in the part surrounding the brow and temples; the modeler has represented three superposed rows of curls by means of balls very regularly juxtaposed. This execution of the hair has much analogy with that of the paintings of vases of the same time, on which the curls are also rendered by projecting black points." (Fig. 405).[1]

Note 1.-- Pottier. p. 111-117.

The two heads are rigorously similar, it can be affirmed that they came from the same mould. In fact, the small asymmetries that can be noted in the face are repeated entirely alike on both heads. This fact is interesting to verify; for it implies the existence of a single mould, that might serve for the fabrication of many other similar vases. All museums possess analogous vases.

There is finally the vase each with two heads, but which are dissimilar, and which represent two different types. The collection of the Louvre also presents to us an excellent example of this fabrication. Here were employed two moulds, one of which represents the head of a negro and the other a woman's

ground. On the neck of the figure at each side is an owl with white eyes and painted in black silhouette. A line of eggs outlined in black encloses the base of the neck. The bottom is e entirely flat and plane (Fig. 405).

"The woman's head at each side that forms the body of the vase belongs on the whole to the archaic type, known by the Attic statues of the end of the 6 th and the first quarter of the 5 th centuries. Yet this style is peculiar and is not closely c connected to any of the monuments that we possess. The eyes are a very long oval with the sclerotic painted white and the pupil black, with an incissed double circle and are narrow and askew like the Chinese. The eyelids of uniform thickness form a little projecting ridge accented by a line of black that follows all the contours. The lips are strong and accented by a black line, presenting an indentation at the centre. The junction is very straight and but feebly indicates the conventional smile of archaic figures; it is scarcely apparent in front. The modeling of the cheeks is nervous, and the bones have something thinner and more pointed than on the human heads. The hair is represented by the black cap that covers the entire top of the vase, and assumes a more real appearance in the part surrounding the brow and temples; the modeler has represented three s superposed rows of curls by means of drops very regularly juxtaposed. This execution of the hair has much analogy with that of the painters of vases of the same time, on which the curls are also rendered by projecting black points." (Fig. 405).[1]

Note 1.p.751. Pottier. p. 131-137.

The two heads are rigorously similar, it can be affirmed that they came from the same mould. In fact, the small unsymmetries that can be noted in the face are repeated entirely alike on both heads. This fact is interesting to verify; for it implies the execution in a hollow mould, that could serve for the fabrication of many other similar vases. All museums possess analogous vases.

There is finally the vase made with two heads, but which are dissimilar, and which represent two different types. The collection of the Louvre also presents to us an excellent example of this fabrication. Here were employed two moulds, one of which represents the head of a negro and the other a woman's

head, which resembles the preceding (Pl. XXIV). The artist has adhered to ornamenting the woman's head, to give it the most elegance possible. On the black cap above the face are reserved in red two cocks facing each other and very finely executed; that one on the right lowers the head to the ground as if to pick. (Vignette at end of the Chapter). Below at each side is drawn a pretty palmatium. On the neck at each side is repeated lengthwise the inscription kalos, painted black.

The woman's head came from a mould similar to the preceding, but which could not be the same; there are noted certain differences.[2] The mouth is painted in red like wine lees. The curls of the hair are indicated only by two rows nf little projections. Finally, the general appearance is particularly modified by the handkerchief or cecryphale, of which the artist has only represented the edge in thick and wavy cloth, which projects from the brow and shades it in the most becoming manner. The underside of the coif is painted like red wine lees and the top in red vermilion. The face assumes a grace under this garb, a novel air of piquant beauty.

Note 2.p.751. Pottier. p. 138-139.

This coquettish face is contrasted with the negro's head opposite it. The modeler has tried to render with stern realism the flat-nosed and thick lipped face of a black slave. A curious thing is that he has changed nothing in the eyes, which in the young Greek and the negro are expressed in identical f fashion, long and oblique, with the iris painted white over the black and the incised pupil. The same remark had already been made concerning the isolated negro head accompanied by t the name of Leagros.[1] The modeler also employed the same procedure for executing the hair' he used the little drops of barbotine on the entire top of the head. These are close as a milled edge and abound on the front and sides' they imitate the c crisped hair of the negro. The skin is naturally rendered by the admirable lustrous black then at the disposal of the painters of vases; but to avoid drawing the entire figure in that dark tint, the ground of the hair was relieved by a vivid tone of blue. The red of the lips and the whites of the eyes completed the polychromy of this figure, which reproduced the expressive type of the negro with astonishing truth.

Note 1.p.752. Hartwig.(Greek). Another aryballa, "a negro's head entirely similar in coloring to the types described above, was found by Orsi with the Locrians Epizephyrions (Notizie degli scavi. Vol. IX, supplement, Fig. 20, p. 16).

The mouth is damaged; but by the smallness of the neck it is easily recognized that it also was a vase for balsam. It may be asked from whence comes this use of the head of a negro. It will not seem out of place to renew a conjecture on this subject, that we have accepted for an entire curious series of alabasters. By the representation of the palm tree and a person in oriental costume sometimes representing a negro, those served the dealers in perfumes. They informed patrons that the vase in question contained scents from Egypt. What likewise a added to the probability of this hypothesis were the relations that Athenians maintained with Egypt after the Median wars.[2] Perhaps it is proper to explain in the same manner the head of the negro on vases of perfumes. It would thus have indicated the origin of the merchandize which these vases enclosed. Flasks so characterized were found in Italy as well as in Greece.

Note 2.p.752. Histoire de l'Art. Vol. X. p.802-804.

Note 1.p.753. Besides the example from Athens with the name of Leagros, I find also mentioned two other examples of this negro head in the museum of Berlin. One came from Nola and the other from Athens. Furtwängler. Beschreibung. Nos. 2203,2204.

This manufacture is continued by vases in which must be recognized rather vases for drinking;[2] They terminate in a little skyphos that bears a Bacchic subject (Fig. 407). The execution is late and negligent; the white retouches there date from the time of Hiero and Brygos. Below the painted surface is a great head of Hercules modeled in relief. The hair and beard form a black mass partly covered by the open jaws of a lion's head. A cushion painted red represents the interior of the mouth. P Points of white color are enhanced by a more vivid red tone and imitate the pointed teeth of the animal, forming a crown around the face of the hero. The skin of the lion is rendered by scattered points, indents and little bands on the tone of the clay, falling at both sides of the head; it is knotted about the neck by means of the two paws. In all this mask is a seeking for effect in which is felt no longer the simplicity

of ceramic art. Likewise for the actor's mask that forms the reverse of the head of [illegible]. This is like a partial enlargement of the isolated female head (Fig. [illegible]), the face has a roundness that does not suffice to explain the rather unskilful restorations suffered by the vase. The introduction of the head of Heracles on a [illegible] vase is further very natural. The type of Heracles, a great drinker, was popular in the 5 th century; it gave rise to a number of satiric dramas or comedies. The female head is not named; it had long been a current decoration for this kind of vase.

[illegible]

To the same epoch, and perhaps of one still later, belongs a last vase of the Louvre, also double. One side is formed of a great mass of [illegible] [illegible] eyebrows, mouth open and [illegible] with a [illegible] beard. The woman's head opposite it is [illegible] in a softer and more advanced style than the type of the preceding vase. The hair is more [illegible] in a double series of little projections, eyebrows are more arched, the [illegible] eyes are larger and the nose is finer and slightly turned up at the end, the mouth is more plump, the face is coquettish and alive, revealing a change come under the influence of sculpture in vogue during the second half of the 5 th century. The white retouches and the little garland on the [illegible] also serve as an indication of the date to be adopted.

[illegible]

This type of vase is very well known and is represented by numerous examples, either of the female head alone, or of the woman's head attached to that of a negro, a Hercules or a Silenus. It was applied to [illegible] purposes. [illegible] with a very narrow neck and little handles fixed against it, it served [illegible] perfumes. [illegible] the Attic form of this vase, a more elegant shape, which [illegible] decoration. It was sometimes utilized to vary the appearance of cups that loaded the table at the feast. Its upper part was enlarged [illegible], that allowed [illegible] at the same time [illegible] to the vase proper and to the [illegible].

of archaic art. Likewise for the woman's head that forms the reverse of the head of Hercules. This is like a recent enlargement of the isolated female head (Fig. 406); the face has a roundness that does not suffice to explain the rather unskilful restorations suffered by the head. The introduction of the head of Hercules on a drinking vase is further very natural. The t type of Hercules, a great drinker, was popular in the 5 th century; it gave rise to a number of satiric dramas or comedies. The female head is not named; it had long been a current decoration for this kind of vase.

Note 2.p.753. Pottier. p. 150-152.

To the same epoch, and perhaps of one still later, belongs a last vase of the Louvre, also double. One side is formed of a great mask of Silenus with ears erect, eyes opened under great eyebrows, mouth open and sneering with a fan-shaped beard.[1] The woman's head opposite it is reproduced in a softer and more advanced style than the type of the preceding vase. The hair is more irregularly massed in a double series of little projections, eyebrows are more arched, the black eyes are larger and the nose is finer and slightly turned up at the end, the mouth is more plump, the face is coquettish and alive, revealing a change made under the influence of sculpture in vogue during the second half of the 5 th century. The white retouches and the little garland on the mouth also serve as an indication of the date to be adopted.

Note 1.p.754. Pottier. p. 152-153, Plate XIV.

This type of vase is very well known and is represented by numerous examples, either of the female head alone, or of the woman's head attached to that of a negro, a Hercules or a Silenus. It was applied to two purposes. Sometimes with a vary narrow neck and little handles fixed against it, it served to contain perfumes. There was equivalent to the Corinthian arybally the Attic form of this vase, a more elegant shape, which suggesting all sorts of piquant designs lent itself better to decoration.[1] It was sometimes utilized to vary the appearance of cups that loaded the table at the feast. Its upper part was enlarged into an ample skyphos, that allowed seizing conveniently the two handles very far apart, which at the same time a adhered to the vase proper and to the head which it surmounted.

It appeared to me useless to seek to give names to the persons here represented, to speak of Alpheus and of Arethusa in regard to a vase of the Louvre.[2] It is natural that beside a Hercules is found the Silenus who personifies wine; consequently the w woman joined to him as a paredra must be connected with the Dionysiac cortege, with the Nymphs and Menads.

Note 1.p.755. Histoire de l'Art. Vol. IX. Figs. 302, 303, 307, 315, 319, 321, 333.

Note 2.p.755. Rayet and Collignon. p. 261, Fig. 99.

The museums of Europe possess vases that are the exact replicas of other pieces preserved elsewhere.[3] This is a proof of the somewhat mechanical fashion in which were fabricated these potterys. The artist intervened only for the production of the mould; that being once made, an indefinite number of proofs could be taken from it. There would be no other difference between them than in the coloring of the face and in the small a amount of painting that composed the decoration of the upper part of the vase. For the rest is the uniformity of the work. For the rest is the uniformity of the mask. On the contrary, the painted vase never repeats itself. When they left the same workshop, they ma: resemble each other very much; but there is always something to distinguish them. each of them is in some fashion an original work; The two industries, that of the modelerand that of the maker and the painter of the vases, borrowed too much their technical procedures not to have many points of contact; but they appear not to be entirely confounded.

Note 3.p.755. The museum of Berlin counts two vases, that reproduce in the least details a vase of the Louvre (Furtwängler. Beschreibung. Nos. 4044, 4045; Pottier, p.152; Pl. XIV, 1, 2).

One adheres closely to the shaping of figurines of terra cotta, which assumes the use of the modeling tool and moulds. The other retains its independence; it was more disposed to avoid repetitions. This is what decided the making of a separate list of those artists called plastai, Charinos, Procles and Kalliades.[4] There has been found an analogy between the woman's head on which is inscribed the name of Epilycos (Fig. 305) and the same head signed by Procles. There has even been compared the anonymous head (Plate XXIII) and that moulded by Charinos on a vase from Corneto. Charinos also signed a very insignificant

-ar in London.[1] Kalliades appears to have been the father of the vase painted by Douris, and that represents Eos carrying the corpse of Memnon (Pl. XI); but the name of Kalliades on the head of a satyr remains doubtful.[2] It is "no less demonstrated by the example of Charinos, that the potters engaged in making the common crystalline and drinking vases in the form of human heads could also produce painted vases. That of these little vases was a secondary fabrication, which did not suffice to occupy a workshop. We are able to conclude from the examination of several vases, that it was prolonged during the course of the century, the needs and tastes satisfied were permanent.

Note 4.p.755. Klein. Die griechischen Vasen, etc. p. 214-216.

Note 1.p.755. The same. p. 216.

Note 2.p.756. The same. p. 150, 216.

At the same time, as one becomes farther from the archaic period, the forms become more supple. They lend themselves to varied combinations in which the part of the modeler becomes increasing importance. Because of the style of the figure, one also must attribute to the 4 th century the earliest vases of Cyrenaican origin found in Boeotia, which served to amuse the guests at the feast;[3] but a different character is presented by the numerous vases like the winged sphynx and crowned with flowers, like those busts of Aphrodite with the shell and Aphrodite seated on the knees of Adonis.[5] The head sometimes is placed above the head of the goddess or indeed surmounts the entire composition, serves only to give it a freer and more slender appearance. It has been asked if these delicate and fragile vases could serve to contain perfumes. I freely believe that they contained nothing at all; like our ornamental silverware, they merely served to decorate the banquet table. What seems to prove this is, that on a charming terra cotta of the Louvre is found the same motive, a seated Aphrodite with her knees folded beneath her in a large shell.[6] With the constant inclination manifested by certain Tanagra makers under the various aspects and the voluptuous forms, these figures always bear the stamp of the art of the 4 th century. These are terra cottas that merit the attention of the specialists and have scarcely anything to do with the art of the painter of vases.

Note 3.p.756. Histoire de l'Art. Vol. IX. Fig. 170.

jar in London.[1] Kalliades appears to have been the potter of the vase painted by Douris, and that represents Eos carrying the corpse of Memnon (Pl. XII); but the name of Kalliades on the head of a satyr remains doubtful.[2] It is "no less demonstrated by the example of Charinos, that the potters engaged in supplying the marked aryballas and drinking vases in the form of human heads could also produce painted vases. That of these little vases was a secondary fabrication, which did not suffice to occupy a workshop. We are able to conclude from the examination of several vases, that it was prolonged during the course of the century; the needs and tastes satisfied were permanent.

Note 4.p.755. Klein. Gie greichischen Vasen, etc. p. 214-216.

Note 1.p.756. The same. p. 215.

Note 2.p.756. The same. p. 160, 216.

At the same time, as one becomes farther from the archaic p period, the forms become more supple. They lend themselveu to varied combinations in which the part of the modeler assumes increasing importance. Because of the style of the figure, men also must attribute to the 6 th century the surprise vases of Corinthian originand found in Beotia, which served to amuse t the guests at the feast;[3] but a different character is presented by the numerous vases like the winged sphynx and crowned with flowers, like those busts of Aphrodite with the shell and Aphrodite seated on the knees of Adonis.[5] The necg everywhere is added above the head of the goddess or indeed surmounts the entire composition, serves only to give it a freer and more slender appearance. It has been asked if these delicate and fragile vases could serve to contain perfumes. I freely believe that they contained nothing at all; like our ornamental silverware,they merely served to decorate the banquet table. What seems to prove this is, that on a charming terra cotta of the Louvre is found the same motive, a seated Aphrodite with her knees folded beneath her in a large shell.[6] With the constant intention manifested to exhibit female nudity under its various aspects and its voluptuous forms, these figures always bear t the stamp of the art of the 4 th century. These are terra cottas that leave the workshop of the coroplate and have scarcely anything to do with the art of the painter of vases.

Note 3.p.756. Histoire de l'Art. Vol. IX. Fig. 170.

Note 4.p.755. Histoire de l'Art. Vol. IX. Fig. 371.

Note 5.p.756. Rayet-Collignon. Histoire, etc. Figs. 103,105.

Note 6.p.756. Pottier. Vases à la coquille, etc. (Monum. et Mém. Vol. II. p. 171-184; Pl. XXII.

Note 1.p.757. The history of this fabrication has been very well studied by M. A. Pottier in a memoir entitled:- Leda et le cygne, etc. (Revue Arch. 4 th series. Vol. XX. p. 108-123). M. Pottier has added to this study a catalogue that includes 17 plates belonging to this series.

However, here is a vase that can be dated from the preceding century. It shows us whither art orientated in the direction that it will take in a more decided manner in the following century, the ceramic painter aiming to decorate the vase, and the latter retaining its character in even its complex form.- It consists of a rhyton and the figure of a winged sphynx at rest beside the rhyton. There is an entire scene painted on the neck of the rhyton, and two detached figures are visible at the bottom between the paws of the animal (Plate [illegible]). The body of the sphynx, its face and wings, are painted white. The hair bore traces of gilding on the front; the rest of the hair is enclosed in a [illegible] on which are traced beautiful zigzag lines entirely in white. The gilding is also found on three Gorgon's heads that form a necklace on the chest. Some traces of yellow mark the feathers of the wings and are drawn on the chest.

Note 2.p.757. This vase was described in Jour. Hell. Studies, Vol. VIII, 1887, by Murray. A rhyton in form of a sphynx (pp 1-13). We reproduce the two plates accompanying his descriptions (Plates LXXI, LXXIII). It had been mentioned at the time of its discovery in the Bulletino of 1872 by Helbig. Scavi di Capua. Hartwig had again recommended it to the attention some years later, finding it in the British Museum, which had purchased it from Castellani. One can compare it to a fragment of a great vase with reliefs brought from Susa by Morgan, on which is read the name of [illegible]: two pieces of it remain, a foot of a horse and a wounded Amazon, with the rump of the horse. The name of [illegible] would make it [illegible]. Comptes rendus. [illegible] p.[illegible]. [illegible] of Persia, p. [illegible].

Let us begin the examination of the painted decoration of the [illegible]. There can be no doubt as to its subject; this is an allu-

Note 4.p.756. Histoire de l'Art. Vol. IX. Fig. 172.

Note 5.p.756. Rayet-Collignon. Histoire, etc. Figs. 103,105.

Note 6.p.756. Jamot. Venus a la coquille, etc. (Mons. et Mems. Vol. XI. p. 171-184; Pl. XXI).

Note 1.p.757. The history of this fabrication has been very well studied by M. L. Sechan in a Memoir entitledy- Leda et le cygne, etc. (Revue Arch. 4 th series. Vol. XX. p. 106-126). M. Sechan has added to this study a catalogue that mentions 57 pieces belonging to this series.

However, here is a vase that can be dated from the preceding century. It shows us Attic art orientated in the direction that it will take in a more decided manner in the following century, the ceramic painter aiding to decorate the vase, and the latter retaining its character in even its complex form.[2] It consists of a rhyton and the figure of a winged sphynx at rest beside the rhyton; there is an entire scene painted on the neck of t the rhyton, and two detached figures are visible at the bottom between the paws of the animal (Plate XXV). The body of the s sphynx, its face and wings, are painted white. The hair pore traces of gilding on the brow; the rest of the hair is enclosed in a vermilion cap on which are traced beautiful zigzag lines entirely in white. The gilding is also found on three Gorgon's heads that form a necklace on the chest. Some touches of yellow tint the feathers of the wings and are drawn on the chest.

Note 2.p.757. This vase was described in Jour. Hell. Studies, Vol. VIII, 1887, by Murray. A rhyton in form of a sphynk (pa 1-5). We reproduce the two plates accompanying his descriptiona (Plates LXXI, LXXIII). It had been mentioned at the time of its discovery in the Bulletino of 1872 by Helbig. Scavi di Capua. Hartwig had again recommended it to the attention some years later, finding it in the British Museum, which had purchased it from Castellani. One can compare it to a fragment of a great vase with reliefs brought from Susa by Morgan, on which is read the name of Sotades; two pieces of it remain, a foot of a horse and a wounded Amazon, with the rump of the horse. The name of Sotades would date it. Comptes rendus. 1902. p.428. Florilegium of Vogue, p. 505-506.

let us begin the examination of the painted decoration of t the neck. There can be no doubt on the subject; this is an Attic

legend, that of the birth of Erichthonius, who is placed in the scene (Fig. 408). The infant has been entrusted to Cecrops; it is necessary to recognize him in the person whose body terminates in the coils and tail of the serpent; it is the [illegible] [illegible] of Euripides.[3] He holds the sceptre and a Nike offers him a libation. Before him are his three daughters, to whom he has confided the secret; but two of them, Aglauros and Herse have yielded to curiosity and have opened the basket; they have seen a serpent coiled around the members of the infant. Seized with terror, they have gone to cast themselves from the top of the walls of the Acropolis, where these were highest. It is necessary to recognize the two affrighted sisters in the two women in the middle of the frieze. Both run, the first with a great gesture with both arms, that seems to say: "Here is what I have seen," and the other accompanying her, wrapped in her clothing, she is scarcely able to rouse from that stupor into which that sight plunged her. In the sequence of the scene one is present at another moment of the drama. Erichthonius has left the mystic basket. He is seated on the stone on the Acropolis; his head is still half concealed beneath the swaddling clothes that covered him in the basket. Before him, grave and calm, stands that one of his sisters who has remained faithful to the oath given; she has a sceptre in hand. There is no anxiety for the absence of [illegible]. The painter has held to separate the episodes of the whole legend. Cecrops receives the congratulations of the Nike, as if he had entirely succeeded in safely guarding the mystery of this birth. Erichthonius has left the basket and [illegible] [illegible]. But on the other side of the Nike, Herse and Aglauros still yield to the fright that has seized them; they represent the punishment of disobedience to the order of the gods.

Note 3.p.757. Euripides. Ion. Verse 1163.

Note 1.p.758. Apollodorus. III. 14. -6. Pausanias. I. 18,2. Apollodorus adds to the tale of Pausanias the explanation of the presence of the serpent near Erichthonios, to make understood the panic terror that possessed the two sisters.

The satyr armed with his club (Fig. 409) and the female figure forming a pendant to him (Fig. 410) have no other object here, than to fill the space left unoccupied by the figures. These are simple ornamental figures.

legend, that of the birth of Erichthonios, who is placed in the scene (Fig. 408). The infant had been restored to Cecrops; it is necessary to recognize him in the person whose body terminates in the coils and tail nf the serpent; it is the Kekropa speirasiu eilissonta of Euripides.[3] He holds the sceptre and a Nike offers him a libation. Before him are his three daughters, to whom he has confided the secret; but two of them, Aglauros and Herse have yielded to curiosity and have opened the basket; they have seen a serpent coiled around the members of the infant. Seized with terror, they have gone to cast themselves from the top of the walls of the Acropolis, where these were highest. It is necessary to recognize the two affrighted sisters in the two women in the suite of the Nike. Both run, the first with a great gesture with both arms, that seems to say;- "Here is what I have seen," and the other accompanying her; wrapped in her clothing, she is scarcely able to rouse from that stupor into which that news plunged her. In the sequence of the image one is present at another moment of the drama. Erichthonios has left the mystic basket. He is seated on the stone on the Acropolis; his head is still half concealed beneath the swaddling clothes that covered him in the basket. Before him, grave and calm, stands that one of his nurses who has remained faithful to the oath given; she has a sceptre in hand. There is no anxiety for the absence of unity. The painter has held to reunite the persons of the Attic legend. Cecrops receives the congratolations of the Nike, as if he had entirely succeeded in safely guarding the mystery of this birth. Erichthonios has left his basket and sits opposite Pandrosos. But on the other side of the Nike, Herse and Aglauros will yield to the fright that has struck them; they represent the punishment of disobedience to the order of the gods.

Note 3.p.757. Euripides. Ion. Verse 1163.

Note 1.p.758. Apollodorus. III. 14. 6-5. Pausanias. I. 18,2. Apollodorus adds to the tale of Pausanias the explanation of the presence of the serpent near Erichthonios, to make understood the panic terror that possessed the two sisters.

The satyr armed with his club (Fig. 409) and the female figure forming a pendant to him (Fig. 410) have no other object here, than to fill the space left uncovered by the sphynx. These are simple ornamental figures.

If one now seeks to determine the age of the group formed by the sphinx and the vase to which it is attached, he must take into account the two elements. In the case of the sphinx, all that have written of this piece agree in recognizing a severity that touches on archaism. But these figures painted on the rhyton are particularly significant. They indeed have the attractions of full liberty by the delicacy of the drawing; but one will note that the eye is not frankly placed in the profile. As on the cup of Sosias, it assumes the form of a little point, a form that it also has on certain cups by Brygos. This is the last mark of archaism, which will only disappear on the vases of the end of the century.

Finally, if we consult the finds made in the tomb in which was collected the group in question, we find that there were found in the same tomb only two signed vases; one bears the signature of Hieron and the other that of Brygos. The latter is the vase of the satyrs, who under the eyes of Dionysos attacked Iris and Hera.[1] Is it not permissible to derive from that a probable conclusion? Is there not reason to suppose that these monuments found together are contemporary? In this tomb a rich Campanian had placed the products of the most recent art of Athens, deposited at the time on the market of Nola.

Note 1. p. 759. Histoire de l'Art. Vol. X. p. 580-585; Figs. [illegible].

All then combines to authorize us to fix the date of fabrication of our vases at about the middle of the century, in the vicinity of 450. It has been recognized that there is no example of black figures on places similar to this. This mixture of forms would have been made only after the revolution made in the system of decoration, and also many monuments to be cited will not be found to which could be attributed the age of our vase. The ceramic painter still retains the traditions of the masters and these suffice for him. Sculpture remains applied to great ornamental ensembles, at most to serious subjects, such as religious and votive statues. It is otherwise in the 4th century. The painter of vases still produces much; but he has lost his originality. He is lowered, he particularly reduces to those little objects decorated by gilding. On the other hand, the art of the sculptor places at the disposal of

If one now seeks to determine the age of the group formed by the sphynx and the vase to which it is attached, he must take into account the two elements. In the pose of the sphynx, all that have spoken of this piece agree in recognizing a severity that touches on archaism. But these figures painted on the rhyton are particularly significant. They indeed have the attractions of full liberty by the entirety of the drawing; but one will note that the eye is not frankly placed in the profile. As on the cup of Douris, it assumes the form of a little round, a form that it also has on certain cups by Brygos. This is the last mark of archaism, which will only disappear on the vases of the end of the century.

Finally, if we consult the finds made in the tomb in which was collected the group in question, we find that there were exhumed in the same interment only two signed vases; one bears the signature of Hiero and the other that of Brygos. The latter is the vase of the satyrs, who under the eyes of Dionysos attacked Iris and Hera.[1] Is it not permitted to derive from that a probable conclusion? Is there not reason to suppose that these monuments found together are contemporary? In this tomb a rich Campanian had placed the products of the most recent art of Athens, deposited at the time on the market of Nola.

Note 1.p.759. Histoire de l'Art. Vol. X. p. 560-565; Figs. 322-323.

All then combines to authorize us to fix the date of fabrication of our vases at about the middle of the century, in the vicinity of 460. It has been recognized that there is no example of black figures on pieces similar to this. This mixture of forms would have begun only after the revolution made in the system of decoration, and also many monuments to be cited will not be found to which could be attributed the age of our vase. The ceramic painter still retains the traditions of the masters and these suffice for him. Sculpture remains applied to great ornamental entireties, at most to serious subjects, such as religious and clothed statues. It is otherwise in the 4 th century. The painter of vases still produces much; but he has lost his originality, he is lowered, he particularly r recurs to these little objects decorated by gilding. On the other hand, the art of the sculptor places at the disposal of

makers of terra-cotta pleasing models, that show female beauty under the most attractive aspects. The Aphrodite in particular is nude, seductive and smiling. The modelers of clay are charged with furnishing to the luxury of society at Athens, in Italy, on the Bosphorus, pieces that amuse the eye and excite curiosity, and to develop it possess themselves of an invention, that had some success in the preceding century. They combine in the same article the type of vase and the female statuette; but they cease to give it a painted decoration, as their predecessors did. The article pleases, and there is an entire series of sculptured vases, on which figurines are ingeniously camped, to speak properly. The form of the vase is no more than a pretext for varying the motive, a sphynx crowned with flowers, a female statuette leaving a shell, or joined with an ephebe holding her in his arms.

Chapter XXX. Methods of Work of the Ceramic Painters and their Relations of their Art to Grand Painting.

If from the point at which we have arrived a glance is cast backward, if to measure the route passed over, one places himself successively before a cup of Epictetos and one of Brygos, he is tempted to doubt the chronology which he thought to be established on a solid basis. There is difficulty in believing, so many differences are noted between these vases, that during the brief duration of a human life of 50 or 60 years, the ceramic painters could so modify and enlarge their style; but to explain the rapidity of this progress, it suffices to glance at the entire history of the arts of design. In the evolution of sculpture there is such a short period, a certain half century in which the years count double, when a single generation of artists, served and sustained by the long preparatory labor, whose results thay had acquired, seem to do more during that brief time that occupied the stage, than their predecessors h had done in a century or two. The life of the masters who flourished in this end of the spring, in those first days of radiant summer, present a curious phenomenon. Between the works of their beginning and that of their maturity, there is such a marked distance, that were it not for the constraint of the written evidence, one would be tempted to attribute the two g groups of works to two different artists. This makes it easy to prove by more than one example borrowed from the history of the Italian Renaissance. There is Raphael among others.Suppose that he had not signed his canvases, that we possessed neither Vasari nor other contemporary documents, what critic by the simple inspection of the paintings would be able to recognize in the prophets and sybils of S. Maria in Pace at Rome, a work of the author of the little paintings like those of Perugino executed at Urbino and at Perugia, or even the Belle Jardinier of the Louvre?

In painting as in sculpture, progress is accomplished in the same sense, and has been obtained by the same effort. When there is aroused in man the desire to reproduce the living form, and he commences to try this, he inclines to represent at the very first as he remembers it, according to its characteristic traits that have struck him most strongly. The primitive draft-

[illegible]

the body of a man is defined by the width of the torso, which is displayed in all its breadth with the attachment of both arms at the shoulder, with the robust projection of the two pectoral muscles, and with the white line that divides the abdomen into two equal parts. It is the same for the eye. When it is seen in front view and entirely open from the nose to the temple, with its dark [illegible] contrasted in its darkness on the whiteness of the ball, the glance of the observer measures its dimensions, seizes its color and best appreciates its ex[illegible].

At the same time, from his primitive attempts in imitation, man is aided by the aspect of the shadow cast on a surface, [illegible] like a wall the body is interposed between the sun and this screen. If this body faces the wall, it gives only a shaped mass on the surface. On the contrary, if it presents itself sidewise to the illuminating ray, if the legs are detached from each other in the attitude of walking, and the arms extend before the body, the cast shadow designs a silhouette which details the forms, and preserves to the profile of the face its individual character.

[illegible] that he undertakes to trace was the result of a sort of compr- [illegible], the impression that he had received of the principal lines of the form. On the other hand, were the data furnished to this novice by the convenient process of transfer or of reduction of the silhouettes created by the cast shadow. This caused him to take the habit of adopting the profile view for the entire figure and the members; but with their opacity these silhouettes suppress the eye, whose existence is recalled only by the projection of the arch of the eyebrows. To render [illegible] resigned all his freedom. Thus left to himself, he could only yield to the temptation of representing the eye as his inter- [illegible]

draftsman does not represent the form that he sees ; what strikes him is what he knows of it by his everyday experience. T Two examples will suffice. For this artist at his beginnings, the body of a man is defined by the width of the torso, which is displayed in all its breadth with the attachment of both arms at the shoulder, with the rubust projection of the two pectoral muscles, and with the white line that divides the abdomen into two equal parts. It is the same for the eye. When it is seen in front view and entirely open from the nose to the temple, with its dark iris detached in its roundness on t the whiteness of the ball, the glance of the observer measures its dimensions, seizes its color and best appreciates its expression.

At the same time, from his primitive attempts in imitation, man is aided by the aspect of the shadow cast on a surface, w when like a wall the body is interposed between the sun and this screen. If this body faces the wall, it gives only a confused mass on the surface. On the contrary, if it presents itself sidewise to the illuminating ray, if the legs are detached from each other in the attitude of walking, and the arms e extend before the bust, the cast shadow designs a silhouette which details the forms, and preserves to the profile of the face its individual character.

The method taken by the painter at the origin on the images that he undertakes to trace was the result of a sort of compromise.[1] On the one hand, he had the suggestions of the visual memory, the impression that this had retained of the principal lines of the form. On the other hand, were the data furnished to this novice by the convenient process of transfer or of reduction of the silhouettes created by the cast shadow. This cassed him to take the habit of adopting the profile view for the entire figure and the members; but with their opicity these silhouettes suppress the eye, whose existence is recalled only by tre projection of the arch of the eyebrow. To render this organ which illuminates the entire face, the painter resumed all his freedom. Thus left to himself, he could only yield to the temptation of representing the eye as his internal vision recalled it; he drew it as seen in front view with all its opening and all its length from the nose to the temple.

lineaize for the torso. In the lateral view it is as if conju-
[illegible]
res. The painter did not know how to solve this sacrifice. [illegible]
[illegible]
insert a torso shown in its full development between a head
and legs presented in profile.

[illegible] (Revue des études grecques. 1896. p. 407). We have added some examples to those given by Pottier and [illegible] of the incoher- ences, of the bizarre appearing results from the use of the [illegible] p. 347-351, fig. 10[illegible].

This entirely arbitrary mixture of partial forms that do not accord together, these additions and connections that fallacious engraved in the memory introduce in the image, whose contours were taken from cast shadows, this is what occupied all the activity of the ceramic painters of the black figure and of the first that devoted themselves to the red figure; but soon the adepts of the new profession began to realize th[illegible]
[illegible]
chitects said, this drawing was a variety of geometric drawing.
[illegible]
[illegible]
ple by definition. [illegible] came to recognize that loose convention- al traces corresponded to the reality. When the artist had be- fore him bodies engaged in any action that connected them tog- ether, these bodies and their heads scarcely presenting them- [illegible]
duced the elements of the form by an entirely instinctive pro- cess of abstraction. In the bocile groups that he considers, it is only exceptionally that bodies and faces show themselves to him in pure profile or front view, cut in their entire hei- ght by a vertical axis, at the left and right of which the or- gans are all equally visible and are symmetrically distributed. Most of these bodies would appear to him at different degrees in the category of what are called three quarter views, by re- [illegible]
[illegible]
[illegible]
[illegible]
or bending, the front portion of the nearer came to cover the

Likewise for the torso. In the lateral view it is as if compressed; only the edge is perceived, and its power is not measured. The painter did not know how to solve this sacrifice. Without caring for the incoherence into which it ended, he will insert a torso shown in its full development between a head and legs presented in profile.

Note 1.p.762. Pottier. Le dessin par ombre chez les grecs. (Revue dis etudes grecques. 1898. p. 458). We have added some examples to those given by Pottier and Delillard of the inversions, of the bizarre appearing results from the use of the procedure. p. 347-351, Fig. 158.

This entirèly arbitrary mixture of partial forms that do not accord together, these additions and connections that impressions engraved in the memory introduce in the image, whose contours were taken from cast shadows, this is what occupied all the activity of the ceramic painters of the black figure and of the first that devoted themselves to the red figure; but soon the adepts of the new profession begin to realize the defects of this mode of drawing practised until then. As the architects said, this drawing was a variety of geometric drawing, very imperfect, and which for the representation of the body arbitrarily combined data from different sources, irrecuncilable by definition. Men came to recognize that these conventional traces corresponded to the reality. When the artist had before him bodies engaged in any action that connected them together, these bodies and their heads scarcely presenting them--selves to his view in that typical attitude to which he had reduced the elements of the form by an entirely instinctive process of abstraction. In the mobile groups that he considers, it is only exceptionally that bodies and faces show themselves to him in pure profile or front view, cut in their entire height by a vertical axis, at the left and right of which the organs are all equally visible and are symmetrically distributed. Most of these bodies would appear to him at different degrees in the category of what are called three quarter views, by reason of the diversity of the angles at which they are perceived, in positions which vary more or less from the front or profile view. Their members were elongated or bent to accomplish the effort required from them. By the effect of this extension or bending, the front portion of the member came to cover the

their portion and conceal it from the eye of the spectator. The latter might find himself so placed that on a [illegible] or [illegible] exercised [illegible] [illegible] This summarizes and abridges the form. These understood things and these abbreviations that it imposes, are what are termed foreshortenings in the language of the studio.

To pass from the geometric view to the perspective view, as has been said, from the entirely conventional image that gives the impression of an exact image of the living form, seized in the line of movement, such was the ambition of the decorators of clay after the generation of artists personified by Euphronius. We have followed these intelligent and industrious workers hour by hour in the pains that they took, to shake off the yoke of traditional conventions and to attain the conquest of that sovereign freedom in drawing, no longer embarras- [illegible] it might be. Of the painters that we have named, there is scarcely one to whom should not be credited the merit of having given the example of some new [illegible]; but the m[illegible] [illegible] the preceding work. [illegible] reason [illegible] so long seen, was that [illegible] place the series of the so-called vases of the severe style.

[illegible] Les grecs [illegible] (Extrait des Annales de la Société d'Archéologie de Bruxelles. T. XVII, first and second [illegible] the procedures of drawing of the ceramic painters of Athens. [illegible]

[illegible] itself in another sense; the painters have [illegible] all the correctness of the external contour, or the [illegible] of the movement. Most of these movements are ex[illegible] [illegible]istic character, that they exceed the truth itself. They are [illegible] true and possible only by the marvellous equilibrium that the artists have known how to preserve to them; but in reality [illegible]

rear portion and conceal it from the eye of the spectator. The latter might find himself so placed that bn a bent or extended arm he perceived only the forearm or the hand and wrist. It was the same for the wrist. Then the figure is seen in perspective. This summarizes and abridges the form. These understood things and these abbreviations that he imposes, are what are termed foreshorterings in the language of the studio.

To pass from the geometric view to the perspective view, or better said, from the entirely conventional image that gives the impression of an exact image of the living form, seized i in the fire of movement, such was the ambition of the decorators of clay after the generation of artists personified by Euphronios. We have followed these intelligent and industrious workmen hour by hour in the pains that they took, to shake off the yoxe of traditional conventions and to attain the conguest of that sovereign freedom in drawing, no longer embarrassed by the transcription of any movement, however complicated it might be. Of the painters that we have named, there is scarcely one to whom should not be credited the merit of having given the example of some new difficulty conquered; but the o one that knew best how to profit by all the preceding work, and to reach the aim so long seen, was that Brygos whose works close the series of the so-called vases of the severe style.

Note 1.p.764. J. Berchmans. L'esprit decoratif dans la ceramique grecque a figures rouges (Extrait des Annales de la Societe d'archaeologie de Bruxelles. Pl. XXIII, first and second parts, p. 38). M. Berchmans has studied with much penetration the procedures of drawing of the ceramic painters of Athens, and has applied them by the aid of numerous sketches borrowed from the vases. Much will be learned in his work.

One orients himself in another sense; the painters have sought before all the correctness of the external contour, or the revealing bend of the movement. Most of those movements are exaggerated; they are treated with much understanding of the dynamic character, that they exceed the truth itself. They appear true and possible only by the marvellous equilibrium that the artists have known how to preserve to them; but in reality in the sense indicated by nature, they go farther than nature itself. It is easy to show by numerous examples taken from the

Baifes' Vase

nearest vase, that is the decorative spirit of Greek vases and in want of consistency. In all epochs of Greek ceramics, the [illegible]
[illegible]
[illegible] The anatomic-
al muscles are often sacrificed and are frequently incorrect.
[illegible]
[illegible]
[illegible]
speak." Convention and truth, one will never forget that the drawing of the Greeks was impressed by these in apparently contradictory characteristics, when it was most original and most [illegible]

[illegible]

In the work of Brygos, which comprises too few pieces to our [illegible] things of constraints and deformations of former times, to discover them it is necessary to seek them among figures whose contour has a perfect ease and correctness. This slight patina of archaism, far from obscuring the delicate humour and cooling his admiration, makes it still more vivid. That increases there the esteem which he cannot prevent experiencing for the artist, who could attain this sureness of hand and this purity of lines only at the cost of brave and personal effort. In the vases of the following period, in those borne, the vases of the free style are more inaccuracies; but one has the feeling that if the painter draws so well, there is no great [illegible]
[illegible] ive representation of forms and of placing them in perspective. The solutions were furnished to him by the instruction that he received in the workshop, and to lavish happy arrangements and beautiful movements, he only had to copy the models offered to him in the [illegible] as in the sculptures of the Parthenon. For a stronger reason the same connoisseur will be more freely interested in the successes and even in the partial failures of the artists of the [illegible] 6 th and beginning 5 th centuries, than in the works of those of the 4 th century, with their flowing style, the easy correction of their drawing which is not exempt from the commonplace. Although before there were academies, art has suffered

nearest vase, what is the decorative spirit of Greek vases and in what it consists. At all epochs of Greek ceramics, the silhouettes of the figures, the drawing of the contours, were the care of artists and the great affair, so to speak. The internal muscles are often sacrifided and are frequently incorrect. (Vignette at end of the chapter); but it matters little, what the painter devoted himself to is the line of the external contour, a first trace by a rapid line placed in a breath, so to speak."Convention and truth, one will never forget that the drawing of the Greeks was impressed by these tw apparently contradictory characteristics, when it was most original and most beautiful." 1

Note 1.p.765. Berchmans. L'esprit decoratif, etc. p. 41.

In the work of Brygos, which comprises too few pieces to our great regret, there remain only some almost imperceptible vestiges of constraints and deformations of former times, to discover them it is necessary to seek them among figures whose contour has a perfect ease and correctness. This slight perfume of archaism, far from obscuring the delicate amateur and c cooling his admiration, makes it still more vivid. That increases there the esteem which he cannt prevent experiencing for the artist, who could attain this sureness of hand and this purity of lines only at the cost of brave and personal effort. In the vases of the following period, in those termed the vases of the free style are more inaccuracies; but one has the feeling that if the painter draws so well, there is no great merit in it; he has found solved all the problems of the accurate representation of forms and of placing them in perspective. The solutions were furnished to him by the instruction that he received in the workshop, and to lavish happy arrangemets and beautiful movements, he only had to copy the models offered to him in the parts, in the paintings of Polygnotos as in the sculptures of the Parthenon. For a stronger reason the same connoisseur will be more freely interested in the successes and even in the partial failures of the artists of the ending 6 th and beginning 5 th centuries, than in the works of t those of the 4 th century, with their flowing style, the easy correction of their drawing which is not exempt from the commonplace. Although before there were academies, art had suffered

from the evil that in our time is termed academism.

This touching sincerity and this perseverance of effort among the painters of the red figure, nothing gives a more just idea than the painting drawn from the vases of the Louvre, that causes one to comprehend what a series of graded approximations, that come from showing the front eye in a profile face to the eye see in profile, as presented in a modern drawing (Fig. 201).[1] "Similar to a lens the eye first comprises a great black point, that fills the field or touches only one of the lids (Nos. 1-4). Then it takes a less regular form, the lines of the eyelids swelling at the centre and thinning toward the tear d duct, the pupil frequently represented by a little circle marked at the centre by a black point.(Nos. 7-11). This pupil tends to approach more and more the internal angle of the eye, which is a step toward the true position of the profile (Nos. 8-20). A curious trait of realism, familiar to the workshops of Phintias, Euthymides and Euphronios, is the presence of eyelashes indicated all around the eye (Nos. 20-22). Finally the eye opens from the side of the nose (No. 21 and the following). This decisive phase is well prepared by Brygos, who frequently draws the eye in a triangle (No. 23). To draw the eye correctly, it only remains to suppress the little vertical line that closes the eye in front (Nos. 24-29). The definite progress will consist in introducing in the entirety rigid black lines, in establishing the contrast between the thinness of the lower eyelid and the swelling of the upper portion under the eyebrow arch. Finally is placed the closed eye of a corpse (No. 30)." [2] One follows likewise in that series of vases and can represent in the same fashion by another comparative table the progressive improvement in the drawing of the ear (Fig. 202).[3]

Note 1.p.766. We shall recall for the reader who desires to study the originals, indicated by the numbers in parentheses, that the figure often presents the drawing turned over, so that all the eyes may be turned in the same direction. In reality some of these eyes are turned from left to right (Catalogue,p.856).

Note 2.p.766. The same. p. 858.

Note 3.p.766. The same. p. 859.

It has been asked to what point is it proper to attribute to the activity of the ceramic painters themselves the principal

honor of progress, like that just mentioned. What borrowings have these artists made fhom monumental painting, and in what measure did they depend on it, both for the choice of subjects and for the procedures of execution, as for the quality of the fabrication? In what they have attempted and what they have accomplished, what part should be assigned to their initiative? All historians of Greek art have proposed these questions to themselves;" but all must have recognized that it did not admit of one of those answers that close the debate. To arrive at certainty, it would be necessary for us to compare these paintings on clay with some of the paintings on plaster or on wood, that contemporaneous masters gave as decoration to the temples and the porticos of the cities of Greece; but we know only the yames of those masters. All their works have disappered without return. This comparison which would relieve us from doubt, it is impossible to make; there is lacking to us one of the two terms of the comparison.

In these conditions, the paintings of the vases are the only witneises that we can interrogate. By the themes that they treat and by the procedures of composition applied to them, they are alone able to troow some light on the nature of the relation that we attempt to explain.

Here is a primary fact, which it is important to take into great account. In the decoratiou by which they covered their vases, Attic ceramists borrowed a very large part of the subjects from the daily life of the Athenian people, such as the scenes from the palestra and the banquet, reunions and eromenes, musical concerts, songs and dances, warlike exercises, women bathing, etc. Is there reason to think that the ceramists found models for paintings of this sort in the works of the painters preceding them or contemporary? On what themes were trained Eumares of Athens and Cimon of Cleones, whose innovations and examples could not fail to be beneficial, to the first by the decorations with the black figure, and for the second by those of the red figure? We do not know; but in the little that we do know of painting before Polygnotos, there is only a question of paintings whose subject was taken from history or myth. There was a battle of the Magnesians painted by Boularchos; the passage of the Bosphorus, that Mandrocles had

represented at Samos. A taking of Troy and a birth of Athena were shown in a sanctuary near Olympia and were attributed to Cleanthes of Corinth. For public edifices and for those consecrated to religion labored the masters of the first age of painting; why did they give them as decorations the figures of drunkards and courtesans, or even details of the various works of the gymnasiums, the gayeties of the shower bath taken in by ephebes or young girls, the preparations of the toilette a and the tricks of female coquetry in the chambers of the gynecium. What the Greeks loved to find and to consider in the painted decoration as in all sculptured ornamentation of those monuments, which they did not enter without respectful emotion was sometimes, as in the Stoa Poikile of Athens, the representation of the exploits of their ancestors; it was most frequently that of the gods and heros, patrons of the city, of those gods and heros engaged in some of those marvellous adventures, whose recital formed the web of the national epics. If the brush would present to the Athenians, as if reflected in a faithful mirror, the image of the sports to which they devoted their youth, the tumults and joys of the feast or the pleasures of love, it had to seek other fields to give them these spectacles. The place of these paintings was on the vases that furnished the hall of the repast, and especially on the cup which passed from hand to hand while there resounded the Bacchic songs, on the cup filled for guests with noisy gayety, adviser to drunkenness and excuse for excess.

For these paintings whose realism sometimes went to obscenity (all our galleries of vases are required to have their reserve or secret chamber), the ceramic painters must have scarcely found aid in the works of the historical painters. They could take lessons in drawing; but with that exception for the execution of a painting of that kind, they must count only on what they had seen around them, on what their memory had retained on the wing, or on what their pencil had noted in rapid sketches of the attitudes of groups seen in the street, in the apartment of the women, at the bath or the gymnasium, among the tables and couches of those banquets, where as proved by the example of Smicros these artists were not least impressed. For all that part of the work, they depended only on themselves,

on their own imagination. Doubtless they found the advantage of being thus aroused to the observation and interpretation of nature, as well as to an effort of invention; but this freedom which they enjoyed in such a case did not fail to have also its perils and its inconveniences. For those of their paintings with subjects taken from mythology, the ceramists had models in the grand pages of monumental painting. Even when they seemed to depend least on these, when these episodes of the legend other than those which had been shown in the paintings under their eyes, all were at least inspired by the beautiful arrangement of the entireties offered to them by the works of the masters of fresco; they learned there to group persons and to compose.

It was not the same for familiar scenes. There were more examples that formed authority, which would aid the decorator in disposing his figures and regulating the movements. There resulted for the latter an embarrassment frequently betrayed by paintings of this sort. The composition is there usually colder and arranged less well than in paintings of heroic and religious history. "The painter contents himself very frequently with isolated with isolated figures, as in the bottom of cups. On the outside he groups persons, drinkers, singers, athletes and soldiers, without seeking to unite them by a visible bond. There must also one place without peer the works of some artists beyond comparison such as Euphronios. For example, we mention the signed cup that represents a komos,[1] or again the cup of the dispute between drinkers, which it has been desired to attribute to Euphronios.[2] Those are the masterly works that in the science of composition equal the most beautiful paintings of mythical character, but frequently in works of that species, the persons are aligned with monotonous uniformity."[3] The cup of Euphronios is signed by him as potter. The inscriptions in the interior of the cup are Euphronios epopiesen (sic) and kalos o pais, on the outside being Panaitios kalos, once with the sigma with three branches and once with the sigma with four. The image in the interior represents two persons, a flute player and a dancer in motion. The proportions are rather slender; the figures are about seven heads high, which is normal (Fig. 411). The composition on the exterior displays a sort of round;

there are eleven drinkers, six on one side and five on the other, all faced in the same direction, celebrating the end of the feast with cups, lyres and flutes (Fig. 412, 413). Two dogs accompany them. There is a sensible symmetry, that has already been noted in the preceding works of Euphronios, between the figures of the round and the groups that they form. There is here a rhythm. These persons appear to yield themselves to irregular movements, and yet one feels a secret correspondence between their members. Arms and legs do not intermingle by chance; they attract and respond to each other. Here is "something of this artistic feeling for forms that is manifested on the pediments of the Parthenon, and that makes of them groups of the most perfect sculpture, that the world has known." 1

Note 1.p.770. Van Branteghem. Catalogue of objects of Greek ceramic art exhibited in 1888; Catalogue des monuments artistiques, vases peints, terres cuites. Pls. 10-14; Hartwig. Meisterschalen. Pl. 47.

Note 2.p.770. Hartwig. Meisterschalen. Pl. 19.

Note 3.p.770. Pottier. Catalogue, p. 838.

Note 1.p.771. Hartwig. Text. p. 465.

One will note the individual character of the heads; he would say as much of the portraits. The nose does not continue the brow in a straight line, as in what it is agreed to call the profile. In most ifugres they are separated by a very apparent hollow, beyong which it is prounounced, very thick and short at the end. There is even one head where it has all the appearance of the face of a drunkard; if color played a part here, it would have a wine color. This is for the person who is staggering and ready to fall to the ground, but to support himself snatches at the lyre firmly held by his comrade. In these faces the eye concurs in the expression. Let the great round eye of this person be compared to that of the bearer of the lyre. He that has arrived at the last degree of drunkenness rolls a staring eye, while the other that has retained his coolness regards his partner with rather a mocking air. These are indeed Athenians, that the painter of vases has observed and seized when leaving a feast.1

Note 1.p.772. In the first mention ~~xx~~ made of this cup, I treated "as slightly commonplace" the images of this cratera.

(p. 435). I had not examined with sufficient care; I hold to correcting that error.

The drapery is indicated with some negligence, but with accuracy. With Euphronios it is observed that it is not at the extreme of the nude. Still here is a sensible advance from the first works of the master, it commences in this painting to adapt itself with a certain flexibility to the body that it envelops.

The representation of these scenes of drunkenness assumes a character more realistic than on the cup of S. Petersburg. It had been first compared to the cup of Wurzburg, where Brygos in a similar scene had placed a similar group inside the cup; (Fig. 325); but it seems that it was at Athens the ordinary ending of the many feasts. Further, the painting of Brygos has not the same brutality at all as here; all passes with decency; save the episode of the stomach that relieves itself, which s shocked nobody at Athens, one is among well mannered people ((Figs. 326, 327). Finally, and this is particularly the mode of clothing the figures that differs. With Brygos, the drapery follows the outlines and movements of the body; he traced separately all its folds. Here the drapery is cast on the arm or shoulder of the person and is merely an accessory anf of no great importance; even for the woman, the only person of that sex that appears in this painting, the artist has restricted himself to representing by some lines traced in haste the tunic and mantle which cover her. It is entirely the same summary procedure as on the cup signed by Euphronios. Thus we do not doubt that it is necessary to attribute it also to the workshop of Euphronios, although it bears no inscription other than o pais kalos. The care for the flutes suspended in the field of the two parts forms another resemblance (Fig. 414).

The exterior further represents entirely a different thing from the procession by which ended the feasts given by the city; (Figs. 415, 416); what it appears to represent is a brawl among Athenians on the public way; this is indicated by an olive tree. None is sober, they come from a place where they led a joyous life. We are informed op this by the presence of the female flute player, who teazes two of her companions, and the basket of provisions borne by a young man. The painter desired rather to take foe the subject of his painting a rustic part, such as

the Dionysiacs of Brauron. This was not the best society of A Athens that frequented them; it is very probable that the gayety of the repast there degenerated into fights, that ended in the country. Thus without improbability, we might call this p painting:- "the return of the Brauronians."[1] It is a fact that no other painting presents to us a picture as bold with the h habitual coarseness of the common people abandoning themselves without restraint to the violence of all their instincts, loosed by wine. That makes one think of the Flemish masters, of t the kermesses of Rubens and of Teniers. The aartist adheres to showing his persons as they are with the ugliness of their contracted faces, with their traits of vulgar expression. No Greek profile. Some have great and short noses, even more than on the Van Branteghed cup. This is almost caricature.

Note 1.p.774. Hartwig, insisting on the character of this p painting, proposes this name (Text, p. 473). Aristophanes in Peace (Verse 454) alludes to this rural feast. A gloss of Suidas (I, p. 454) gives us this note (Greek).

On the other hand, the artist excels in painting the movements of all these bodies affected by passionate action. One will note the persons seen from behind. The group that forms the c centre of the picture is particularly curious. The assailant strikes with his sandal his adversary beaten down at his feet; the latter avenges himself by an attack which Aristophanes in his Plutus most clearly characterizes.[1] On the whole, all actors in this scene have come to a point, where one no longer k knows why his head is broken, why his nose bleeds, who is his friend and who is his enemy. The crowns that enclosed their b brows have fallen on their shoulders and hang untied. It is remarkable that symmetry persists in the representation of this brawl; each group frankly separates from its neighbors. Euphronios knew without effort, how to retain the feeling of rhythm that we have indicated in his works.

Note 1.p.775. It results from the text of Aristophanes (Plutus, verse 955), that there was an unfair attack, practised o only among the lowest people.

This painting is interesting from another point of view. The heads are expressive, the painter has not allowed gestures alone to express the feelings of rage that animate the combatants.

[illegible]
..., the face in [illegible] very [illegible] to the [illegible]
[illegible]
mean (Fig. [illegible]). Likewise in the group of the [illegible]
on, his nose bleeds and he seems to suffer painfully, [illegible]
is his vengeance. The life of all these persons are [illegible];
[illegible]
[illegible] the work of the painter who painted the [illegible] of the
cup of the Louvre. In the cup of [illegible], [illegible] allows to
appear on his face a lively sorrow, while Achilles expresses
no intention not to make his victim suffer unnecessarily (Fig.
[illegible]). [illegible]
is particularly by the movements of the body, by the gestures,
that [illegible] later than [illegible] have succeeded in express-
[illegible]
[illegible] all the movements of the god.

We have emphasized these [illegible] because they represent, [illegible] others, a [illegible] that did not [illegible]. The representations of the [illegible] and of the [illegible] in [illegible], [illegible] a certain [illegible] [illegible] in the [illegible] of the movements, they do not [illegible] themselves in giving an individual expression to the faces. Euphronios [illegible] popular scenes; he renders them as a faithful artist, who desires to embellish nothing, but is frankly interested in these vulgar faces that relax in the [illegible] of drunkenness, or are exaggerated in the con- [illegible] of a [illegible]. [illegible]

Note 1.1.776. We should like to cite the cup of Munich, that [illegible] restored ([illegible], p. 182). It is also that the persons seem to us much less connected together; they concern less our imagination.

For example, see the man whose adversary seizes him by the waist, his face in front view corresponds very well to the movement of powerless rage, that makes him carry his arm above his head (Fig. 415). Likewise in the group of the owerthrown person; his nose bleeds and he seems to suffer painfully, as cruel as his vengeance. The lips of all these persons are separated; they utter cries of anger, that we believe we hear. This is i indeed the work of the painter who painted the Anteus of the cup of the Louvre. On the cup of Sosias, Patroclus allows to appear on his face a lively sorrow, while Achilles expresses an intention not to make his victim suffer unnecessarily (Fig. 285). There are also some expressive heads of Brygos; but it is particularly by the movements of the body, by the gestures, that painters later than Euphronios have succeeded in expressing the feelings of the persons which they use. It seems that no painter has desired to carry as far as Euphronios the modeling of the face, and has not counted on it so much to make apparent all the movements of the soul.

We have emphasized these paintings because they represent, with some others, a realistic vein that did not persist in ancient art. The representations of the palestra and of the komos in being multiplied, also ended in taking a certain uniformity with Hiero, Douris and Brygos. The ceremonial of these ciurteous contests and of these customary feasts is fixed by tradition. When the painters treat these subjects, they henceforth seek effect and success in the happy balancing of the groups, in the novelty and beauty of the movements, they do not occupy themselves in giving an individual expression to the faces. Euphronios had been present at many popular scenes; he renders them as a faithful artist, who desires to embellish nothing, who is frankly interested in these vulgar faces that relax in the happy smile of drunkenness, or are exasperated in the confused brawl of a combat, which none know why it occurred. With Euphronios, we have the thing seen, the tale.[1]

Note 1.p.776. We should like to cite the cup of Munich, that also bears the name of Panaetios (Arch.Zeit.pl.XIU. It has not been accurately published, the heads of the exterior are all restored (Hartwig., p. 462). It is also that the persons seem to us much less connected together; they concern less our demonstration.

Again to the credit of the artist, for his imagination and taste, it is proper to carry the ornamental part of the decoration of his pottern, figures and factitious beings, of wild b beasts and birds, hunts and files of racing cavaliers, frets and scrolls and palmatiums, garlands of flowers and of leaves. The use of certain motives here recalled, could have been suggested by the designs of those oriental fabrics, hangings and rugs, that from Hemeric times, Phoenicians and Lydians imported into Greece; but other motives seem to have belonged properly to the Greek ornamentist. Whatever the source of each element entering into those entireties, the ornamentist always knew how to bend to the forms of the moulded clay the motives c created by the weaver and embroiderer, to place them in harmony with the character of the paintings for which they served as frames, and to ally them with those born from the genius of their race. There again in the work of adaptation and fusion, it made proof of singular ingenuity, and a mind truly inventive and very fertile in resources.

There are indeed vases, sometimes of the first order, that do not owe to the sole talent of the ceramist all that they possess of beauty, the theme and the figures of their paintings as well as the ornaments which enclose them. The masters of fresco collabroated there only in a very indirect fashion in the result obtained; but the case was the same when the decorator of the clay demanded from the repertory of national and local myths the subject of his paintings. Those myths with which poetry had familiarized them from infancy, the Greeks loved to see them everywhere recalled by the arts of design. Now the great vases such as crateras, amphoras and hydrias, offered to the brush of the ceramist spacious fields, that lent themselves very well to the figured expression of all these related beauties. the cup itself did not object to adopt this sort of images, for the little which in examples of choice and luxury, it enlarged its sides beyond ordinary proportions. For this s sort of paintings, the ceramist only had to look about himself. Either in the edifices of his native city, or in those visited on the occasion of those Panhellenic festivals in which he was present at Corinth and at Nemea, at Delphi and Olympia, he admired the masterpieces of monumental painting, in those he found

models by which he could not fail to be inspired. The difficulty is to know what he took for those models and what he left, what independence he retained in the imitation.

When this question is proposed, to reply otherwise than by airy hypotheses, there is first to take a great account of the habits of the Greek artist, in so much as they are explained by the character of the tools at his disposal. This artist did not know the processes of mechanical reproduction that moderns employ currently, even before the invention of photography. He was ignorant of engraving that by the contact of the plate with the paper gives hundreds of copies of a painting, all alike e each other. For sculpture he did not make his moulds in such fashions like our founders, so that they could furnish a great number of identical proofs of a bronze figure, on which the graver had to intervene only for insignificant retouches. His work was a perpetual improvisation. He seemed less tormented by the desire of innovation than the modern artist; he repeated the traditional types without being wearied; but whether he decorated potteries or modeled figurines of terra cotta, in e each work that left his hands he introduced some trait, that one would have vainly sought in other works whose fundamental data were the same.

Two amphoras are sensibly the same form and the same dimensions. The paintings have there the same subject and the same frame. From to another, the execution presents such a resemblance, that it is scarcely possible to avoid regarding the two vases as having left the same workshop. Yet there is no need of very sustained attention to prove that there are differences more or less marked between them in the arrangement of the figures and in the execution. If likewise you survey an entire seriesof Tanagra statuettes, several of them by their entire pose will leave on you the impression, that they were made with the aid of the same mould; but each of those images will be d distinguished from its congeners by some variation, which the work of the modeling tool may have placed there, by a detail of the ornamentation or of the clothing, by the omission or t addition of a certain accessory.

If it did not occur to the mind of the ceramic painter to copy servilely the patterns that he had in his portfolios, nor

to copy his own works, when occasion offered itself to repeat a theme that he had already treated, for a stronger reason he must use very freely models supplied to him by great masters. [illegible] and all the practises of the workshop. Further, had he desired it he would have been strongly prevented from attaining the minute fidelity of a literal transcription. Frescos from which [illegible] the porticos and temples; but the largest vases furnished by the potter did not offer to the brush fields comparable to those left to him by the entire length of a wall. Those ample pictures of mural painting, our decorator could not think of transferring in all their development to the shoulder and sides of his amphora or on the sides of his cup. Thus he had to [illegible] those that seemed to him most interesting, like a writer who [illegible] an anthology, what he derives from the masterly pages that [illegible] have said.[1]

Note 1.p.775. Pottier.Catalogue, p. 887.

These figures and groups of which he took possession, in order [illegible] the requirements of the frieze within which his paintings were included. To make this separation and adaptation, he was induced to exert himself, to place his own theme. Here was a moment to be modified, so that in spite of the suppressions imposed, the scene should lose nothing of its clarity. To make an [illegible] ... like a combat of warriors or the chase of a wild beast, bodies of men or animals, are pressed against each other and [illegible]

to copy his own works, when occasion offered itself to resume a theme that he had already treated, for a stronger reason he must use very freely models supplied to him by great paintings. This was how his inclination tended, his professional education and all the practises of the workshop. Further, had he desired it he would have been strongly prevented from attaining the m minute fidelity of a literal transcription. Frescos from which he might be tempted to borrow, covered very large surfaces in the porticos and temples; but the largest vases fashioned by the potter did not offer to the brush fields comparable to those left to him by the entire length of a wall. Those ample pictures of mural painting, our decorator could not think of transferring in all their development to the shoulder and sides of his amphora or on the sides of his cup. Thus he had to detach some figures from those entireties, some groups at most, those that seemed to him most interesting. Like a critic who makes extracts from the work of a poet, and who thus composes an anthology, what he derived from the masterly pages that unrolled before his eyes was a series of selected bits, as men have said.[1]

Note 1.p.779. Pottier.catalogue, p. 837.

These figures and groups of which he took possession, in order to appropriate them, the ceramist had to separate from their surroundings, with which they were connected in the model by the complexity of the composition. He had to adapt them to the requirements of the frame within which his paintings were included. To make this separation and adaptation, he was induced to exert himself, to place his own there. Here was a movement to be modified, so that in spite of the suppressions imposed, the scene should lose nothing of its clarity. To make an opening there, to add an accessory, to insert a figure. This deviation thus produced between the original and the copy, here is what also tended to increase it. With the four of five decided colors that charged his palette, the artist who painted on plaster enjoyed facilities not at the disposal of the artist who painted on clay. The former had to represent in some close action like a combat of warriors or the chase of a wild boar, bodies of men or animals, who pressed against each other and were partly covered, nothing was easier to him than to distinguish

than by a difference in tone. All confusion was thus [illegible] but the ceramist did not have this resource, or at least he [illegible] [illegible]

[illegible]

freely used, the painters of the black figures could in such a case get out of the difficulty by varying the tints. (Figs. [illegible], 73, 115, 155, 150, 156); but all changed when these mediums had passed out of fashion, when men found pleasure only in the simplicity of the figure, that was detached in reserve on a d[illegible] [illegible] at his command, the local tone of the red or orange clay, the lustrous black of the field from which rose the image, and the [illegible] quired the external modeling of the body and the details of the [illegible] [illegible] before each other. A skilful draftsman did not fail to succeed [illegible] these required an arrangement of that kind; thus the [illegible] [illegible] the ceramists. Most of them found it more convenient to isolate their figures, and to obtain that result, they must frequently resolve to decompose too compact groups found in monumental [illegible]

[illegible] the narrow limitation of the fields, the obligation imposed on the ceramist to content himself with monochrome images caused him to take great liberties with the paintings when he desired to imitate the composition which they had received. [illegible] these famous paintings whose work is lost to us, the ceramist depended on them for the themes which they suggested to him, by the influence of their style exercised on his own, by the movements that they taught him to render, and by the [illegible] of which they gave him the idea. [illegible] could not [illegible] [illegible]

[illegible] to seek something more there. It does not appear that any painting on a vase, however careful and skilful it was, could be regarded as an exact copy of any certain celebrated work of

them by a difference in tone. All confusion was thus prevented; but the ceramist did not have this resource, or at least he v voluntarily deprived himself of it, after the appearance of t the red figure. With the violet and white retouches then so freely used, the painters of the black figures could in such a case get out of the difficulty by varying the tints. (Figs. 3, 79, 115, 139, 150, 154); but all changed when these medleys had passed out of fashion, when men found pleasure only in the simplicity of the figure, that was detached in reserve on a d darg ground. Thenceforth the artist had no more than two tones at his command, the local tone of the red or orange clay, the lustrous black of the field from which rose the image, and the more diluted black of the lines of the brush, from which he required the enternal modeling of the body and the details of the clothing. In these conditions, it became much less easy to entangle the figures without confusing them, to make them pass before each other. A skilful workman did not fail to succeed in that by means of various artifices, when the data of the t theme required an arrangement of that kind; thus the light and the nudes was projected on a drapery darkened by the abundance of fine and close folds. There was still a real difficulty for the ceramists. Most of them found it more convenient to isolate their figures, and to obtain that result, they must frequently resolve to decompose too compact groups found in monumental painting.

Like the narrow limitation of the fields, the obligation imposed on the ceramist to content himself with monochrome images caused him to take great liberties with the paintings when he desired to imitate the admiration which they had received. Those famous paintings whose work is lost to us, the ceramist d depended on them for the themes which they suggested to him, by the influence of their style exercised on his own, by the movements that they taught him to render, and by the groupings of which they gave him the idea. In this measure could one apply himself to divine and recover a reflection of their mastery in the decoration of clay; but it would be vain and dangerous to seek something more there. It does not appear that any painting of a vase, however careful and beautiful it was, could be regarded as an exact copy of any certain celebrated work of

[illegible]

This all concurs in representing to us those collaborators [illegible]
[illegible]
[illegible]
...ril, they worked from infancy as apprentices at [illegible] pres-
ing; then the practice had become familiar to them, called to
supply the needs of a very active production, they listened to
all suggestions, and they took their own wherever they found
it. Their curiosity was always aroused and their lively minds
drew from everything, from the fictions of poetry, the creati-
ons of sculpture, the very varied spectacles presented to them
[illegible]
[illegible]
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[illegible]
...ult man, uncovered in the courts of the palestra and in the g
[illegible]
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[illegible]
[illegible]
ways conceal herself from view of those interested in studying
it; the license of feasts gave more than one occasion to expo
this entirely to the view of man. We know elsewhere by more t
than one example, that the courtesans did not have to be begged
to pose for the sculptor, as one may in the studios, before
sculptors and painters.

Note 1.p.761. G. Perrot. De l'etude et de l'usage du modele
vivant, [illegible]
[illegible] 1879. [illegible]).

[illegible]
[illegible]
they worked. The choice of the subject and the manner of treat-
ing it did not cost them long reflections. If they had to re-
[illegible]
[illegible]
[illegible]
[illegible]

Eumares or Cleanthes, of Micon or Polygnotus.

Thus all concurs in representing to us those collaborators of the potter as artists of very independent procedures. Prepared by family traditions for the office that they had to fill, they worked from infancy as apprentices at freehand drawing; then the practice tad become familiar to them, called to supply the needs of a very active production, they listened to all suggestions, and they took their own wherever they found it. Their curiosity was always aroused and their lively minds drew from everything, from the fictions of poetry, the creations of sculpture, the very varied spectacles presented to them by rural and by urban life. Those decorators were brought up in an atmosphere in which were dissemdnated the sense and taste for beautiful forms. These presented themselves to their eyes under the most varied aspects, here with the ephebe and the adult man, uncovered in the courts of the palestra and in the a arenas where were celebated the gymnastic games; there with t the young girl and the woman, elevated and as if ennobled by the severe elegance of drapery, which followed and accented the inflexions, and concealed the flesh. Better to draw the principal lines of the framework of the body and to render more apparent the rhythm of its movements. The nude itself did not always conceal herself from view of those interested in studying it; the license of feasts gave more than one occasion to expose this entirely to the view of man. We know elsewhere by more t than one example, that the courtesans did not have to be begged to pose for the altogether, as men say in the studios, before sculptors and painters.

Note 1.p.781. G. Perrot. De l'etude et de l'usage du modele vivant, etc. (Memoires d'archaeologie, d'epigraphie et d' histoire. 1875. p. 3-8).

Aided by these helps, the painters of Ceramicos were always ready to execute the orders given them by the potters for whom they worked. The choice of the subject and the manner of treating it did not cost them long reflections. If they had to represent a scene in real life, they drew from memory or the sketches that they had provided. If they were required to represent some epicsode of the myths that the cyclic poets and Homer had recited, they were no more embarrassed. Men are mistaken in i

imagining that before tracing their sketch, they went to consult the rolls of papyrus on which were preserved the texts of the Iliad and Odyssey, the Cypriote songs, the little Iliad and the Thebaid. These texts existed only in rare copies, which they did not have under their eyes; they did not spread them at the moment of commencing work; as would be done today, on such an occasion, a designer charged with working on the illustration of a poem or a romance. One is easily convinced of this by studying this kind of pictures. Among these paintings [illegible] care to conform scrupulously to the data of the tale from which he took his theme. Here an important person has been suppressed, no one knows why, there are fanciful persons that have been added to fill the composition. Certain episodes are thus [illegible] are extended and complicated by arbitrary additions, by borrowings made from some different version of the same adventure. It is the same with the names inscribed beside the figures. Near those furnished to the artist by the poem attached to the image, one finds others that the painter has taken [illegible] by chance or by his caprice.

Note 1,p.732, c. 572.

This defect of an exact accord between the painting and the text to which it relates is easily explained. All this mythology [illegible] at the great Panathenaea he had been present at those recitals of the poems of Homer, which are said to have been instituted [illegible] part of the vast entirety of fictions where he sought his themes. What he knew of the rest of these fictitious histories, he had learned only by oral tradition, by the tales that had amused his infancy, especially by those repeated among workmen under the sheds of Ceramicus, in conversation with the chief of the industry, gives to the painters which he engaged. This was like a diffuse mythology which did not comport a rigorous precision. It created itself, as has been said, as a sort of Golden Legend for the use of the workshops. This [illegible]

imagining that before tracing their sketch, they went to consult the rolls of papyrus on which were preserved the texts of the Iliad and Odyssey, the Cypriote songs, the little Iliad and the Thebaid. Those texts existed only in rare copies, which they did not have under their eyes; they did not reread them at the moment of commencing work; as would be done today,on such an occasion, a designer charged with working on the illustration of a poem or a romance. One is easily convinced of this by studying this kind of pictures. Among these paintings are but very few, where the painter appears to have had the c care to conform scrupulously to the data of the tale from which he took his theme. Here an important person has been suppressed, no one knows why, there are fanciful persons that have been added to fill the composition. Certain episodes are thus reduced in the representation presented; on the contrary, others are extended and complicated by arbitrary additions, by borrowings made from some different version of the same adventure. It is the same with the names inscribed beside the figures. Near those furnished to the artist by the poem aimed at by the image, one finds others that the painter has thrown in as if by chance or by his caprice.[1]

Note 1.p.782. p. 572.

This defect of an exact accord between the painting and the text to which it relates is easily explained. All this mythology which the painter undertakes to translate into images is not from the direct study of the persons that he knows. Perhaps at the great Panathenion he had ben present at those recitals of the poems of Homer, which are said to have been instituted by Pisistratos; but the Homerci epics constituted but a small part of the vast entirety of fictions where he sought his themes. What he knew of the rest of these fictitious histories, he had learned only by oral tradition, by the tales that had amused his infancy, especially by those repeated among workmen under the sheds of Ceramicos, in commenting on the orders of the chief of the industry, given to the painters which he employed. This was like a diffuse mythology which did not comprise a rigorous precision. It created itself, as has been said, as a sort of Golden Legend for the use of the workshops. This popular version of the myth sometimes abridged the epic tale

[illegible] more frequently in [illegible] [illegible] it [illegible] changed with [illegible] more or [illegible]. On occasion it was [illegible] by [illegible] traits [illegible] a [illegible]. [illegible] given the [illegible] in which [illegible] the [illegible] suggestion of the painter, he felt himself [illegible] at ease to allow [illegible] those [illegible] of the [illegible] and even this [illegible].[2]

Note 2.p.[illegible]. Pottier. Catalogue, p. 8, 33. Pottier has [illegible] this in regard to a Corinthian cup of the [illegible] of Brussels, a Corinthian crater and the fragments of [illegible] of the Louvre attributable to the workshop of Brygos, wh[illegible] [illegible]. [illegible] [illegible] [illegible] [illegible] the [illegible] of the [illegible] also [illegible] in the [illegible] [illegible] state in the [illegible] of artistic [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] consecrated in the 7 th century in the temple at [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] confused; they give the material for a beautiful decor[illegible] [illegible] [illegible] by inscriptions that fill the ground and recall the [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] the texte (p. [illegible])."

from which it was derived. More frequently in passing from mouth to mouth it became changed with glosses more or less happy. On occasion it was adorned by humourous traits intended to provoke a smile. Thus being given the manner in which occurred t the mythological education of the painter, he felt himself very much at ease to allow himself those embellishments of the myth and even this waggishness.[2]

Note 2.p.782. Pottier. Catalogue, p. 8, 33. Pottier has developed this in regard to a Corinthian cup of the royal library of Brussels, a Corinthian cratera and the fragments of a cup of the Louvre attributable to the workshop of Brygos, which all represent the death of Troilos.(Vases peints grecs a sujets h homeriques, Pls. 13-17; in monuments et memoires, Vol. XVI, p. 99-136). See how he summarizes the ideas that caused him to undertake this work:- "thus the golden legend from which came the imagery of the Greeks also floated in the undecided and vaporous state in the imagination of artists about the end of the 7 th and the beginning of the 6 th centuries. Scraps of e epic songs and sonorous verses, of heroic names sung in the m memories; no person required himself to give these a rigorous accuracy. These names and legends were found in a plastic and picturesque form in previous works of art, like the coffer of Cypselos consecrated in the 7 th century in the temple at Olympia, like the theme of the Apollo of Amyclea executed in the 6 th century by the Ionian Bathycles and his pupils, and like the numerous monumental sculptures, reliefs and paintings now vanished. From these multiple sources of information, the industrial workers derived a repertory made for their use, rich and confused; they take the material for a beautiful decoration of the vases, peopled by combatants in noble attitudes, enriched by inscriptions that fill the grounds and recall the prominent episodes of the epic poetry. I believe that such was the mentality of the archaic painters, the first illustrators of Homer. Later in the 5 th century, during the period of red figures, they perfected the method and the literary knowledge became precise; a cup of Euphronios or of Brygos no longer has the both ignorant and audacious artlessness of the ancient ages; one is right in attributing to it a greater agreement than the texts (p. 102-103)."

[illegible] desire to which was subjected in Greece the pe[illegible] ality brought into play, among the collaborators that c[illegible] in making and finishing the vases, feel like that in the [illegible] world and in the same industry, are only called into action in the details of the undertaking. Indeed, sole creator of [illegible] and of types that vary with each vase that his fi[illegible] not on one model, the potter made a perpetual effort in invention. But it was especially the role of the painter which [illegible] differed from that produced among us by other conditions of labor. Today a manufactory of porcelain or of faience pays some decorators shut up in their rooms, who execute at leisure the models that the house to which they are attached proposes to utilize in the course of the year. They alone are true artists among all the employees of that house. Below them is a [illegible] attention and care, the latter place on the clay the designs approved by the director of the factory. These originals are distributed through the world thousands of plates and [illegible] each of which is an exact repetition of the other pieces that form a part of the same service, as it is said. Entirely otherwise was the course of life in a workshop of the ceramics of Athens, such as that of [illegible]. Every artisan employed in the common work is an artist in the full sense of the word, since he [illegible], invented his decoration. [illegible] or ornaments, each time that he seized the brush, [illegible] little or great, very simple or covered by rich [illegible] of images, each vase that left his hands found itself taking the value of a unique piece, an original. This is why we are accustomed to assign to the painters of vases so large a place in the history of Greek arts. All are certainly not as accomplished as Douris or Brygos, but all, those of the second order [illegible] all of whom, very truly to consent, all these decorators of clay in the exercise of the profession that they had embraced, have in the most brilliant fashion made proof of intelligence, initiative and of a vivid feeling for the beautiful.

On the other hand, this freedom that comes thus [illegible] [illegible] was exercised only within the limits of a conven-

The regime to which was subjected in Greece the ceramic industry brought into play, among the collaborators that concurred in making and finishing the vases, faculties that in the modern world and in the same industry, are only called into action in the chiefs of the undertaking. Indefatigable creator of forms and of types that vary with each vase that his fingers moulded on the wheel, the potter made a perpetual effort in invention; but it was especially the role of the painter which profoundly differed from that produced among us by other conditions of 1 labor. Today a manufactory of porcelain or of faience retains some decorators shut up in their rooms, who execute at leisure the models that the house to which they are attached proposes to utilize in the course of the year. They alone are true artists among all the employees of that house. Below them is a multitude of workmen. By processes that require only a little attention and care, the latter place on the clay the designs approved by the director of the factory. Thus originated and are distributed through the world thousands of plates and cups, each of which is an exact repetition of the other pieces that form a part of the same service, as it is said. Entirely otherwise was the course of life in a workshop of the Ceramicos of Athens, such as that of Nicosthenes or of Hiero. Every artisan employed in the common work is an artist in the full sense of the word, since he imagined, invented his decoration, figures or ornaments, each time that he seized the brush, since whether little or great, very simple or covered by rich rich decoration of images, each vase that left his hands found itself taking the value of a unique piece, an original. This is why we are authorized to assign to the painters of vases so large a place in this history of Greek arts. All are certainly not an Euphronios, Douris or Brygos, but all, those of the second order like those of talent without peer, those who proudly signed t their works as well as the anonymous men without number, seveal of whom were truly too modest, all those decorators of clay in the exercise of the profession that they had embraced, have in the most prilliant fashion made proof of intelligence, initiative and of a vivid feeling for the beautiful.

On the other hand, this freedom that seems thus freed from all restraint was exerted only within the limits of a domain

very vigorously defined. The personality of the artist did not [illegible]

[illegible]

ure, as also does in the extreme east the of Chinese and Jap- [illegible]

[illegible]

scapist. He was interested in the plant and the animal, in the picturesque aspect of rocky coasts and of the depths of the sea, in the strangeness of their fauna and flora; he sought there the most characteristic elements of his decoration. Nothing like this in the painters of the classical age, in the painter of vases, which only followed in this respect the exampl- [illegible]

[illegible]

the amplitude and the nobility of the forms of earth, to the richness and beauty of their covering of grass and flowers. They seem to have never suspected the interest that could be presented by what we call landscape. There are landscapes in their poetry. They never occupy much space and do not turn to their description. They are there rather sketched than painted and then carried as far as the picture; but in those [illegible] the touch has often a singular [illegible] and a very liv[illegible] ously. It attests the [illegible] of the [illegible]. It is entirely otherwise with the paintings of our vases. If one sees sometimes indicated there a movement of the ground, some [illegible]

[illegible] accessories, as elsewhere the silhouettes of porticos and temples, just as in scenes in the interior of halls do the fur- [illegible]

[illegible] ments suspended to the walls.

In all nature, these artists of [illegible] of Athens see only [illegible]

the woman and man, regarded in the most beautiful types of the species, in the variations made by the age and profession, in the attitudes and movements to which they are bent by their customary occupations, or that are imposed on them in a given case by some abrupt necessity, and then finally in the last progress of design, in the features interpreting the soul, in the changing expressions, that the feelings and emotions impress on the lines of the face. I know no example of another art, of an equally wise art, that has thus voluntarily limited its horizon. By this [illegible]

very rigorously defined. The curiosity of the artist did not extend to all nature, as does in the West that of our modern art, as also does in the extreme East that of Chinese and Japanese art. The Mycenaean painter had the instincts of a landscapist. He was interested in the plant and the animal, in the picturesque aspect of rocky coasts and of the depths of the sea, in the strangeness of their fauna and flora; he sought there the most characteristic elements of his decoration. Nothing like this in the painters of the classical age, in the painter of vases which only followed in this reppect the examples given him by the painter of history. Both seem indifferent to the amplitude and the nobility of the forms of earth, to the richness and beauty of their covering of grass and flowers. They seem to have never suspected the interest that could be presented by what we call landscape. There are landscapes in Greek poetry. They never occupy much space and do not turn to their description. They are there rather sketched than painted and that carried as far as the picture; but in those sketches the touch has often a singular freshness and a very lively accent; it attests the si cerity of the impression received. It is entirely otherwise with the paintings of our vases. If one sees sometimes indicated there a movement of the ground, some rocks and trees, hills, trees and rocks only figure there as accessories, as elsewhere do the silhouettes of porticos and temples, just as in scenes in the interior of halls do the furniture scattered in the hall, the baskets and musical instruments suspended on the walls.

In all nature, these artists of Ceramicos of Athens see only man. What they try to see and imitate is always the human being, the woman and man, regarded in the most beautiful types of the species, in the variations made by the age and profession, in the attitudes and movements to which they are bent by their c customary occupations, or that are imposed on them in a given case by some abrupt necessity, and then finally in the last progress of design, in the gestures interpreting the soul, in the changing expressions, that the feelings anf emotions impress on the lines of the face. I know no example of another art, of an adult and wise art, that has thus voluntarily limited its horizon. By this method taken for concentrating thus

its efforts, of reaching it [illegible] for a simple object, the [illegible] art seems to be inferior, compared with arts that [illegible] greater [illegible]; but what it lost in this way it compensated [illegible], it [illegible] in intensity and depth. No other school of painting has been so passionately enamoured of the beauties of the living form, of the [illegible] and of the draped form, [illegible] had a sense of it so vivid and so developed. [illegible] passion and this sense are doubtless found in modern painting; but that is rarely enough [illegible] the desires of the masters. In the centuries that characterised the Greek school of painting, [illegible] the qualities which we have indicated are found not only in the works of Euphronios and of Brygos, but are also more or less marked in those of a multitude of anonymous decorators who acquit themselves of their task without a desire for [illegible] without other care than to gain their daily livelihood. It was not alone some exceptional masterpieces of this art, which [illegible] the admiration of a craftsman like [illegible]. When in the museums we stopped before the glass cases containing the [illegible] vases, everywhere we found reason to praise the purity of line, the correctness of a complex movement placed by a single stroke of the brush, the fidelity of an intelligent and sincere rendering.

[illegible] acquire this [illegible] of the [illegible], the painters of frescoes and other than the ceramic painters of the [illegible] [illegible] did not content [illegible] reproducing by [illegible] closer to the model, this [illegible] of the [illegible] of the [illegible], which alone [illegible] of their compositions. [illegible] enough to [illegible] and renew by [illegible] of details, [illegible] to succeed in avoiding [illegible] repetitions, [illegible] from time to time, those decorations [illegible] the [illegible] adopted to [illegible] work. In the course of these perpetual alterations, they were [illegible]

its efforts, of devoting it entirely to a single object, this Attic art seems to be inferior, compared with arts that had g greater ambitions; but what it loses in this way in comprehension, it regains in intensity and depth. No other school of painting has been so passionately enamored of the beauties of the living form, of the nude and of the draped form, nor has had a sense of i so vivid and so developed. This passion and this sense are doubtless found in modern painters; but this is rarely except in the designs of the masters. On the contrary, what characterizes the Greek school of painting is that in it, the qualities which we have indicated are found not only in the works of Euphronios and of Brygos, but are also more or less marked in those of a cultitude of anonymous decorators, who acquit themselves of their task without a desire for glory, without other care than to gain their daily livelihood. It was not alone some exceptional masterpieces of this art, which caused the admiration of a draftsman like Ingres. When in the museums he stopped before the glass cases containing the Attic vases, everywhere he found reason to praise the purity of line, the correctness of a complex movement placed by a single stroke of the brush, the fidelity of an intelligent and sincere rendering.

To acjuire this rapid and sure skill of the line, the painters of frescos and after them the ceramic painters of the 7 th to the 5 th centuries had not ceased to exercise themselves in reproducing by adhering closer to the model, this figure of t the man and of the woman, which alone furnished the material of their compositions. Industrial painting applied itself constantly to renovate and renew by changes of details, these customary themes, the mythical subjects of familiar scenes. Anxious to succeed in avoiding wearying repetitions, in making the new from the old, these decorators modified from one vase to another the arrangements adopted to place the same data in the work. In the course of these perpetual alterations, they were led to play with the human figure in a way, to present it in all the poses that its structure permitted it to assume, to show it on all its sides and under these different aspects. To bend it forward or backward, to cause it to lean to one side, to fold and twist it in all directions, in accord with

the action in which they had placed it, they enjoyed facilities wanting to the [illegible]. They did not have to count like the [illegible]

[illegible]

a group, that already gave them an existing and allowed them to judge of the effect. Their brush assured this [illegible] muted and completed it. Thus from variation to variation, guided by fancy, for each theme that they attacked, the arrangement which gave the most graceful lines, and that led the spectator to seize at first sight the sense of the [illegible]. Offered to the eye on vases, which before being [illegible] the tombs, decorated the houses and particularly the dining halls, those images which amused and interested all those who had the sense of art.

[illegible] to whom we owe such profound reflections on the conditions laid in the different arts of form by the difference in the means applied to them. [illegible] the predominance of [illegible] and the predilection expressed by his recourse from the [illegible] material and the small number of efforts, that suffice [illegible] celles études sur littérature de l'art; Le [illegible] chez [illegible] de Vinci, p. 117).

[illegible] the 5th century, and it seems that the latter had [illegible] its advance, although in [illegible] [illegible] of the following century until the [illegible] of the [illegible] of Polygnotus, of [illegible] and of [illegible]. [illegible] for all that period of the [illegible] [illegible] [illegible] a vase painting and a [illegible] of those [illegible], that is difficult to explain as a simple [illegible], there is reason to believe that the [illegible] inspired the [illegible] the [illegible]. Such is the case for a cup attributed to [illegible], according to him that published it, by the [illegible] one of the festivals of the [illegible]. "The [illegible] who desired to [illegible] their hair cut, it is said, brought to Hercules a vase of [illegible] [illegible] [illegible] [illegible] [illegible] gave it to their comrades to drink." In the interior of the cup the [illegible] has drawn an [illegible] who pours [illegible] [illegible]

the action in which they had placed it, they enjoyed facilities wanting to the sculptor. They did not have to count like him on the resistance of the material.[1] The point of their tool traced a light sketch on the clay, af an isolated figure or of a group, that already gave them an entirety and allowed them to judge of the effect. Their brush resumed this sketch, corelected and completed it. Thus from variation to variation, they eyded by finding for each theme that they attacked, the arrangement which gave the most beautiful lines, and that best led the spectator to seize at first sight the sense of the images. Offered to the eye on vases, which before being inclosed in t the tombs, decorated the houses and particularly the dining halls, those images which amused and interested all those who had the sense of art.

Note 1.p.788. This was very well seen by Leonardo da Vinci, to whom is due such profound reflections on the conditions produced in the different arts of form by the difference in the methods applied to them. He lauded the predominance of painteng, and the predilection expressed by him resulted from the "little material and the small muscular efforts, that sufficed for that art in comparison with what statuary required."(E. Michel. Nouvelles etudes sur l'histoire de.l'art; Le dessin chez Leonardo de Vinci, p. 117).

We have stated why statuary was certainly behind painting in the 6 th century, and it seems that the latter had retained i its advance, although in perhaps less marked fashion, in the course of the following century until the time of the first works of Polycletes, of Myron and of Phidias. When for all t that period of the passage from archaism to free art, one verifies between a vase painting and a relief one of those analogies, that is difficult to explain as a simple accident, there is reason to believe that the sculptor inspired the work of t the painter. Such is the case for a cup attributed to Douris. According to him that published it, it the oinisteria,[2] one of the festivals of the ephebes. "The ephebes who desired to have their hair cut, it is said, brought to Hercules a vase of great height filled with wine, tha is caller oinesteria, and after making a libation, gave it to their comrades to drink." In the interior of the cup the brush has shown an ephebe who pours the wine into a canthara held by the priest (Fig. 417). Around him

On the border of the cup file 16 persons in pairs, led by a f[illegible]

[illegible]

tal and of ceremony, as on the cup of Peithinos. These were young ephebes belonging to the same band of ephebes as the person represented in the middle of the vase. Fourteen names are inscribed near them. But there is some monotony and uniformity in this procession. I much prefer the exterior. It is divided into two symmetrical halves. At one side is the same flute pl-[illegible] tes the march of four couples of persons arranged after the same principle (Fig. 418), but on the other side are four figures that follow an aged man armed with a great rod similar to those held in the hand of the masters of the gymnasium (Fig. 315). Then come three young men and an adult man in poses very similar but not alike; three of them lean on their staves; a fourth holds it before him in the attitude of walking (Fig. 419). That makes one think of the eastern frieze of the cella of the Parthenon. Those arrangements advance in pairs, [illegible] preceded by heralds, this group of magistrates who in chatting await the arrival of the ceremony. We do not wish to say that there is imitation; but it is the same manner of arranging a procession, the same kind of symmetry and freedom.

[illegible]

Elsewhere is another celebrated motive of the same frieze, the beautiful group of Zeus and Hera in the assembly of the Gods, that we find sketched on a cup of Douris in the group formed by Nereus and his wife, who turns toward him while removing from her face her great veil (Fig. 307). It would be easy to multiply the examples of those accords which one does not know how to qualify.* The word borrow would be too strong. The current repertory of the painters was so rich and varied that sculptors found there [illegible] that suggested to them motives and attitudes, especially those of draping. While observing the adaptation of these data to the conditions of another art, sculptors must

[illegible]

on the border of the cup file 26 persons in pairs, led by a f flute playerand an aged man; they are joined in pairs of erastai and of eromenoi, as on the cup of Peithinos. These were y young ephebes belonging to the same band of ephebes as the person represented in the middle of the vase. Fourteen names are inscribed near them. But there is some monotony and uniformity in this procession. I much prefer the exterior. It is divided into two symmetrical halves. At one side is the same flute player as on the other side; blowing with full lungs, he regulates the march of four painrs of persons anranged after the same principle (Fig. 418), but on the other side are four figures that follow an aged man armed with a great rod similar to those held in the hand of the masters of the gymnasium (Fig. 315). Then come three young men and an adult man in poses very similar but not alike; three of them lean on their staves; a fourth holds it before him in the altitude of walking (Fig.419). That makes one think of the eastern frieze of the cella on the Parthenon. Those arrephores advance in pairs, their march being regulated by heralds, this group of magistrates who in chatting await the arrival of the ceremony. We do not wish to s say that there is imitation; but it is the same manner of arranging a procession, the same mingling of symmetry and freedom.

Note 2. p.786. Hartwig. Text, p.591-592. He cites Pamphilos after Atheneus. XI, p. 545.

Elsewhere is another celebrated motive of the same frieze, the beautiful group of Zeus and Hera in the assembly of the gods, that we find sketched on a cup of Douris in the group formed by Nereus and his wife, who turns toward him while removing from her head her great veil (Fig. 307). It would be easy to multiply the examples of those accords which one does not know how to qualify.[1] The word borrow would be too strong. The current repertory of the painters was so rich and varied that sculptors found there in great number happy ideas by which they profited, that suggested to them motives and attitudes, especially modes of grouping. While reserving the adaptation of these data to the conditions of another art, sculptors must have taken the primary data from many compositions that did them most honor.

Note 1.p.789. Pottier. Catalogue, p. 633, 848-850, 947, 950, 968, 974, 1064.

Greece, [illegible]

[illegible]

[illegible]

[illegible] ful lessons. At the origin the painter scarcely occupied himself with more than the external contour. This alone furnishes the silhouette projected by the sun on the screen. For the detail of the forms that must find a place within this contour, he risked yielding to temptation to indicate it with the same negligence. When the sculptor had to place a nude figure on f[illegible] [illegible] take the bony framework felt beneath the flesh, to accent the projection of the muscles. By the examples that he offered from the end of the 6 th century, he incited the painter to model with more precision, at first by lines incised in the place of the image, then by lines of diluted color detached on the red clay.

[illegible] first sees a perpetual flow of action and reaction, a constant [illegible] seemed to be first and to give more than it received, [illegible] [illegible] that statuary produced in the ateliers of Aegina, the current seems to have been reversed. Athens was then the metropolis of industrial painting. The artisans of Ceramicus [illegible] ated by the mastery of Polygnotus and of his rivals, models whose marvellous beauty could only excite them to imitation. Their style has gained thereby. They have rendered more easily the suppleness of the form, and at the same time they have given that form a grander character. What proves the influence that the works of contemporaries in statuary exercised on these decorators is, that on a certain number of vases which date from the end of the 6 th and the first years of the 5 th centuries, there have been indicated motives which appear to be borrowed [illegible] [illegible] and friezes, as well as from the [illegible] which decorate the [illegible] tion of the [illegible] Parthenon. [illegible] from the pedimen[illegible] of the temple of Zeus at Olympia and of the pedestal of

Further, in the course of this period, the painters must have had on their part much to learn from the school of sculpture. If the latter often borrowed from the painters the subjects a and even the form of his reliefs, he had also given them useful lessons. At the origin the painter scarcely occupied himself with more than the external contour. This alone furnished the silhouette projected by the sun on the screen. For the detail of the forms that must find a place within this contour, he risked yielding to temptation to indicate it with the same negligence. When the sculptor had to place a nude figure on f foot, he could sacrifice or juggle nothing. He was required to make the bony framework felt beneath the flesh, to accent the projection of the muscles. By the examples that he offered from the end of the 6 th century, he incited the painter to model with more precision, at first by lines incised in the black of the image, they by lines of diluted color detached on the red clay.

Between the painting and sculpture, there was thus from the first hour a perpetual flow if action and reaction, a constant exchange of fruitful suggestions. For a long time, painting seemed to be first and to give more than it received, due to the freedom that it possessed. After the appearance of the c masterpieces that statuary produced in the Athens of Pericles, the current seems to have been reversed. Athens was then the metropolis of industrial painting. The artisans of Ceramicos had under their eyes in the great entireties that had been created by the mastery of Phidias and of his rivals, models whose marvellous beauty could only incite them to imitation. Their style has gained thereby. They have rendered more easily the suppleness of the form, and at the same time they have given that form a grander character. What proves the influence that the works of contemporaries in statuary exercised on these decorators is, that on a certain number of vases which date from the end of the 5 th and the first years of the 4 th centuries, there have been indicated motives which appear to be borrowed from the sculptors of the Parthenon, from those of the pediment and frieze, as well as from the reliefs which decorate the shield of the ghand Athena Parthenos. Elsewhere froc the decoraation of the temple of Zeus at Olympia and of the pedestal of

the chryselephantine statue, that other painters of the same time seem to have taken the subject of the arrangement of certain of their paintings. In many figures of Athena, Hermes or of victorious athletes which we meet with in the ceramic paintings of that epoch, it has been believed that there are recognized imitations of the statuary of the 5 th century.[1]

Note 1.p.790. Pottier. Catalogue, p. 1064-1067.

Another influence that appears to be exerted on the painting with red figures from the beginning of the 5 th century is that of the theatre. The methods of composition have not ceased to be modified since the time of the black figure. Thenceforth m men frequently had the idea of placing in relations the front and back of an amphora, but what changed was the mode of realizing this relation. The ancient school proceeded by identity or antithesis of subjects. It freely opposed a warlike subject to a picific subject, a joyous to a sad scene. We have seen it for the Francois vase. This system also lasted till the time of archaic red figures. The cratera of Euphronios is conceived on the same principles; a mortal combat of Hercules and Anteus, and a musical contest between ephebes (Figs 244,245); but usually the new school adopts another system, that of composition by synthesis which is also termed cyclic. From the appearance of the red figure the effort is apparent to connect those subjects. Sometimes it is a single scene that unfolls on both sides of the cratera or the two sides of the cup (Figs. 269-270). These two subjects are sometimes borrowed from the same myth or the same familiar scene (Figs. 271, 272). This is what may be called a binary composition. The evolution will be complete when there is placed on the three parts of the cup, interior and exterior, three subjects belonging to the same species, (Figs. 257, 257 bis, 258, 259), or better still, the three acts of the same drama, like the exploits of Theseus (Pl. IX, F Figs. 216, 217), and the death of Troilus (P. 432, 433), paintings executed in the workshop of Euphronios, or indeed the d dispute over the arms of Achilles with Douris (Figs. 308, 309, 310), the abduction of Tithonios (Figs. 278, 279), and the adventures of Telephe by Hiero, the taking of Troy by Brygos, ((Figs. 328, 329, 330). This is ternary or trilogic composition. There is in fact a general movement that swept away minds in

literature and all as in art is not also by a similar evolution that the dissociated and loose works of Choerilos and his contemporaries gradually led to connected trilogies of Eschylus?

This accord which we verify between the progress of dramitic art with that of plastic art also never goes to a copy of the stage and its accessories; no allusion to the costume, the decoration or the chorus. The influence of the theatre did not t take at that epoch the character of a material translation, as later in the 4 th century. This is the synthetic spirit of the drama, the pathetic sense that animates the painters. How was it otherwise? Why did the literary form that best addressed itself to the multitude, had no effect on the industrial workers, especially at the time when tragedy commenced to move the souls, when Phrynichos and Choerilos prepared the coming of Eschylus? The satyric drama itself did not appear to have remained without affecting certain works of Douris and of Brygos. Why not think of Pratinas and the great success of his Silenus buffoons, in presence of Hercules lying in the midst of Menads and dancing Silenes, or the episode of Hera and of Iris attacked by t the frisky satyrs? (Figs. 322-323).[1]

Note 1.p.792. Pottier. Catalogue. p. 831-833.

It is not in all ways to the examples given by the theatre that must be attributed the desire that manifested itself then in the painter to condense the action in his paintings, and at the same time to strike the mind of the spectator by pathetic expressions. The only plays of the features employed by the representations in the theatre of Dionysos were those that the hand of the modeler had fixed in the tragic masks, but to make apparent to the eyes of the spectators the emotions which agitated his persons, the poet did not content himself with the expression fixed in the mask. He made the actor assume a certain attitude at times in the orchestra in which he played the piece, and when sustained during a time more or less long, concurred with the words of the poe in defining the character of the hero of the drama and the feelings experienced at a given moment. There were finds in costume, pose and gesture, whose sense and interest could not fail to strike the eye of the artist lost in the multitude. Thus was the effect of the scene arranged by Eschylus, which suggested to the painter of a great

cratera of the Louvre the idea of his beautiful figure of a v veiled Achilles, sunk in rage and grief, who listens immovable and silent to the prayer of the envoys sent to him by the chiefs of the Greeks (Fig. 420).[2]

Note 2.p.792. Louvre. Hall G, 163. This veiled Achilles is again found on several other vases, a list of which will be found accompanied by figures in an Atticle by Laurent. L'Achille voile dans les peintures de vases grecs (Rev. arch. 1898. p. 153-186).

These suggestions from the theatre certainly concurred in a arousing in the painter the desire to seek expression; but what allowed him to attain it is the knowledge of form which he had acquired, the sureness of drawing whose free boldness already almost reached perfection. The rapid progress od this drawing and its superior quality is explained by the method that the Greek painter had taken to concentrate on the study and reproduction of the human body and the effort of his passionate curiosity. Success crowned this effort. The artists agree that archaeologists to admire with a full heart the painted vases of Athens; but what enchants them in these vases is the beauty of the drawing. From the change of method in which ended the evoltution of Greek ceramics, these decorators of clay are only draftsmen. If we have given them the title of painters in this entire study, this is by a sort of abuse o language. The brush is indeed the instrument which they used to create images, but they employed it as a modern artist uses the pencil. The vases with white coating and polychrome decoration in the work of the Greek ceramist were only an exception without great consequence, only the fact of isolated experiments. They had their moment of vogue; but even the success which they obtained in Ionia and Athens had no decisive effect on the progress and character of art. In this entirety, the latter always remained attached to the principle of monochromy or rather of the original dichromy.

When in a museum like that of the manufactory of Sevres, men pass from Italian majolicas, French faience, Chinese and Japanese porcelain to the glass case in which are arranged the painted vases of the Greeks, they experience a singular impression. The eye has just been dazzled and charmed by the warm and vivid

[illegible]s of these many colored vessels, and is saddened by the slightly gloomy aspect of the pottery of Satsuma or of Kioto. [illegible] [illegible]ract. It is only after a certain interval of re[illegible] of meditation, that one feels in a measure ready to a[illegible] fully the merits and originality of a ceramics, which [illegible] its rivals so little, to admire besides the richness and [illegible] ance of the ornamentation, the free execution of the [illegible], the wise accuracy of their contours, and that of the [illegible] lines that recall the bronze and its borders, the [illegible] the accents, the coldness and refinement of the pure [illegible].

tints of these many colored vessels, and is saddened by the l slightly gloomy aspect of the pottery of Corinth or of Athens. It is necessary to make an effort to restore his self and to react. It is only after a certain interval of reflection and of meditation, that one feels in a measure ready to appreciate fully the merits and originality of a ceramics, which resembles its rivals so little, to admire besides the richness and elegance of the ornamentation, the free execution of the figures, the wise accuracy of their contours, and that of the lighter lines that model the torso and its members, the correctness of the members, the boldness and refinement of the pure line.

p. 44. Two beautiful specimens of the archaic [illegible] of Eretria are given by [illegible] in his Supplement au catalogue du Musée nationale d'Athènes, after watercolors of [illegible] Gilliéron. The form of one (No. 897, plate VII) entirely recalls [illegible] Melos, and the figures are also barbaric. On the neck [illegible] tiers and on the body is a lion. The second is already [illegible] true in the contours and more advanced for the [illegible]. There is seen a quadriga on the neck; on the body is the [illegible] of Hercules against the hydra of Lerne, and below is a file of [illegible]. [illegible]

p. [illegible] [illegible] of fig. 32 on [illegible] section [illegible] in the [illegible] of the original by Nicole in his Supplement. [illegible] animals in [illegible] groups. A Siren between two lions. The [illegible] of the face and the hair are in white retouches. The manes of the lions are spotted with white hair as well as the [illegible] the Siren. Two [illegible] facing each other. The [illegible] [illegible] The [illegible] is [illegible] by white lines. [illegible] on [illegible] purple retouches on the animals [illegible] rosettes.

p. 58. In the Supplement edited by Nicole we find [illegible] [illegible] edge. (Pl. IV).

[illegible] of the [illegible] of [illegible]. This is a cup with black [illegible] and red retouches. In the interior at the centre a [illegible] mounted on a [illegible] that bounds to the right. On the exterior are lions facing each other with one paw raised, separated by [illegible]

p. 70. Fig. 78. Journ. Hell. Studies, [illegible], Pl. X-[illegible] [illegible] a [illegible] [illegible] subject (the early attic vase). It is a great amphora of the [illegible] of Hercules and Nessos; but it is much less advanced and especially less well preserved. A [illegible] of it will be found in the archaeological [illegible] of Revue des études grecques. [illegible], p. [illegible].

ADDITIONS AND CORRECTIONS.

p. 24. Two beautiful specimens of the archaic fabrication of Eretria are given by Nicole in his Supplement au catalogue du musee nationale d'Athenes, after watercolors of M. Gilleron, Jr. The form of one (No. 888) Plate VII) entirely recalls that of Melos, and the figures are also barbaric. On the neck are soldiers and on the body is a lion. The second is already more free in the curvature and more advanced for the figures. There is seen a quadriga on the neck; on the body is the combat of Hercules against the hydra of Lerne, and below is a file of animals. (No. 889, Pls. VII, IX).

p. 35. The elements of the decoration are very similar to t those of Fig. 22 on an Beotian cothon published in the colors of the original by Nicole in his Supplement. Zone of passing animals in three groups. A Siren between two lions. The flesh of the face and the hair are in white retouches. The manes of the lions are spotted with white hair as well as the wings of the Siren. Two sirens facing each other. Two cocks facing and separated by interlaced serpents darting their split tongues. One serpent is striped by white lines. Rosettes on the field. Purple retouches on the animals and rosettes.

p. 42. In the Supplement edited by Nicole we find on a guttus the name of another Beotian potter:- Mnasalkes poiese on the edge. (Pl. IV).

p. 67. Nicola (Supplement, Pl. XU gives an interesting specimen of the style of Vourva. This is a cup with black figures and red retouches. In the interior at the centre a person is mounted on a lion that bounds to the right. On the exterior are lions facing each other with one paw raised, separated by a plamatium placed on a lotus bud. Two panthers facing each other. Between them is a winged horse or Pegasus.

p. 70. Fig. 73. Jour. Hell. Studies, p. 370-384, Pl. X-XII. M. A. Richter describes a protoattic vase which has the same subject (A new early Attic vase). It is a great amphora of the Metropolitan Museum of New York. It also represents the combat of Hercules and Nessos; but it is much less advanced and especially less well preserved. A sketch of it will be found in t the archaeoligical chronicle of Revue des Etudes Grecques. 1913. p. 419.

p. 90. There is a very good reproduction of the cup of Oikophaeles in the Catalogue of Van Branteghem. Pl. I.

p. 97-99. W. Leonhard. Hettiter und Amazonen. 1911. Sayce thinks that all the cities of the coast of Asia, whose founding is attributed to the Amazons, like Smyrna, Myrina and Ephesus, are Hittite establishments. The work of M. Leonhard is very r richly documented, and he brings us for the first time a complete study of the subject. The appendices are no less interesting than the text. I will mention the note on the names of t the Amazons in -ippe compared with the names of Hittite women like Pudu-chipa, Gilu-chipa. Chipa is the name of a Hittite deity read by Winckler on a text of Boghaz-keui; perhaps this deity was equestrian, which would suit a riding people like t the Hittites. Happa is a Phrygian nymph, nurse of Dionysos, i identified by others with Ma, the great goddess of Comana. It is admissible that Hippa and Chipa designate the same deity. If chipa signifies horse in Hittite, Hittite names ending in chipa are explained as easily as Aryan names ending in asva, horse. G. Reinach.

p. 121. On the representation of centaurs, see P. C. Baur, Centaurs in ancient art. The archaid period. Berlin. 1912. The author has drawn up an illustrated catalogue of the representations of centaurs until about the year 480 B. C. He has distinguished three principal types. A, centaurs with the due legs of a horse; B, centaurs with human hind legs; C, centaurs with human forelegs terminating in hoofs. It is remarkable that the centaur of oriental origin appeared in Greece only at the epoch of the geometric style, and that the legends in which centaurs intervene are not represented before the end of the 8 th century.

p. 124. See a study of E. N. Gardner. Panathenaic amphorae. (Jour. Hell. Studies, Vol. XXII, 1912, p. 179-193). Discusses several statements of Von Branitsch. It is believed that there was given to each victor more than one painted amphora, and t that these were also given to those obtaining the second prize. Denies that there is any reason to think that the distribution of these amphoras was interrupted during more than a century between the reforms of Clisthenes and the establishment of the second Athenian confederation. The comparative study of these amphoras gives the impression of a continued series. If there

were an interruption, it would be difficult to understand how the potters of the 4 th century made vases nearly similar to those of the 6 th centuryin the drawing of the eye.

To the quinquennial festival refers all the passages of the Politea Athenaion where there is a question of the Panathenaia and of the distribution of the prizes.

p. 144. In regard to the representation of the palace, where on the cratera of Ergotimos Thetis and Peleus receive their g guests, interesting observations will be found in Valois. Etudes sur les formes architecturales dans les peintures de vases grecs (Rev. arch. 1908. Vol. XI, p. 359 et seq). Tarbell. Architecture on Attic vases (Am. Jour. Arch. Vol. XIV. 1910, p. 4 428-433). Valois believes that the elongated and slender forms of columns represented in the vases are those of wooden columns, that were employed in the construction of houses. Tarbell doubts this and perhaps with reason. The texts which he cites make no allusion to the wooden columns that entered into the body of the house. According to him, we have there a fanciful architecture, analogous to that of the frescos of Pompeii, in which the supports affect the same unreasonable slenderness. The painters found elegance in that hypothetical architecture. As for the Doric entablatures placed on Ionian columns, Tarbell also gives an ingenious explanation. For votive or funerary steles were much used Ionic columns that did not comprise the entablature (Histoire de l'Art. Vol. VIII, Figs. 185, 186); when it was desired to give one of that figurative architecture, they returned to the Doric order, which was the only one employed in the structures of continental Greece.

p. 202. Plassart distinguishes in the different corps of archers that Athens had enrolled, the police archers, citizen archers and mercenary archers. It is proved that Athens rarely represented its police archers (Les archers d'Athenes in Revue des etudes grecques. Vol. XXVI, p. 151.212.

p. 223. line 3; instead of Ergotimon, read Ergotimou.

p. 224. The cup of Socles, formerly published in the Annales and then lost, has been found at Madrid (Leroux. Vases grecs et italo-grecs du musee de Madrid. No. 56. Pl. IV). It represents Hercules and the lion of Nemea; it is curious unskilfulness of the painter in placing in a circular painting the group

of his two persons. The arm of Hercules and the tail of the l lion encroach on the border.

p. 276. There is a great signed amphora by Andokides in the museum of Madrid, quite similar to that described by us, in the curvature and the style of decoration (Leroux. Vases de Madrid, 63, Pls. V, VI) the side with black figures representing Dionysos between two Silenes and two meñads, on the the other side with red figures is a group of deities. "The two paintings are of value more for the finish of the execution than for the comparison and the movement of the scenes. The whole is a little cold, the attraction is limited, but has the beautiful attitudes of delicacy of drawing which characterize the works of the master. I do not know whether Andokides employed the two technics on the same vase, as Furtwängler supposes (Griech.Vasenmal. I, p. 17), to show the superiority of the most recent. In any case before the amphora of Madrid one would be rather tempted to conclude in favor of black figures. The author of the group of the four deities is certainly not a beginner in painting on a light ground; but he handles the brush with as much mastery as the graver. The incised work in the other painting is incomparably refined."

p. 367. One can cihe Euripides among potters, who worked in the manner of Epictetos. On the faith of those signed vases, Beasley attributes fifty to this master, otherwise without originality (Jour. Hell. Studies. 1913., p. 347, 355).

p.389. Pamphaios is also the author of a cup of very careful execution, in the bowl of which is represented a bearded Gorgonian, who seems to be ratner the representation of the Homeric Phobos. Lerour. Vases de Madrid, 150, Pl. XIV.

p. 421, last line; instead of eikasdos, read eikasdo.

p. 496. Note 1. K. Robert has criticized the thesis of Frickennaus. He desired to demonstrate that both in the vase paintings as in the beginning of the Lysistrata, it concerned a private and not a public festival. According to the learned archaeologist of Halle, the festival is that of the Iobakchies celebrated before the idol of Bacchos Orthos in the Baccheion. (Mentioned once, Philocheres, on Atheneus, II, 38 c). The Baccheion differs from the lenaeon, and Dionysos Orthos from Dionysos Lenaeos. Returning to the same subject, Frickenhaus des-

describes in Jahrbuch (XXVII. 1912. p. 61-68) a skyphos with black figures which represents Dionysos accompanied by two Silenes, seated in a chariot resting on two wheels and with the form of a ship, the prow terminating in the head of a hog, the flag of a standard hanging across the aplustre. This painting is explained by paintings of vases, one of which is the work of Exekias and shows the god sailing in the open sea (Fig. 139). The great Dionysiacs were celebrated in spring, and as navigation opened at a certain date, the festival of the deity seemed to give the signal for it. One of the ceremonies copposing it was the solemn transfer of the idol to the sanctuary of the Lenaeon. It is therefore nnderstood that a ship mounted on wheels might have served as a seat for the deity (Fig. 421).

p. 539. In the legend of Fig. 307; instead of Douris, read Doris.

p. 559. In the legend of Fig. 319; instead of Paris, Priam and Hecuba, read Priam, Hecuba and Helen.

p. 624-626. As proof of the literary preoccupations manifested in the vicinity of the Median wars, there may be cited a lecythe with red figures found at Gela, which bears the signature of the potter Gales. Anacreon, the Ionian poet of Teos appears there between two comastes. The attitudes of the persons recall those of the paintings of Euphronios and of Douris. The eye is drawn in front view in a profele figure; and indicates a period quite near the Median wars. Orsi. Monumenti Antichi (XIX. 1908. p. 22-25, 102-115). Pl. III, Figs. 9-11).

p. 684. There were found at Cyrene in the American excavations of 1910-1911 several fragments of the pottery designated as that of Cyrene, with white coating, garlands of pomegranates and of lotus flowers. These were at the lowest level of the excavations (Bull. of Arch. Inst. of Amer. Vol. II, 1911, p. 165). This was a precious confirmation of the hypothesis by which t that poetry was attributed to Cyrene.

p. 686. There are many of these lecythes in the museum of A Athens (Supplement au musee national. Nos. 961-994, Pls. XIV,XV). The vases reproduced there are not very well preserved. P. Wolters has recently published one that represents the combat of Theseus and the Minotaur in presence of Ariana. Between Ariana and the monster stands a great stele covered by fanciful designs

in which Wolters believes is recognized a rude representation of the labyrinth (Acad. de Munich. 1913. Arch. Bemerk. Pl. I). What merits more attention are the certain traces of the frame and of a funeral pile on the colors of the vase; this lecnthe played a part in the funeral ceremony.

p. 692. There was found at Ampurias io Spain an alabaster of this kind, now preserved in the museum of Gerona. It is remarkable for the equipment of the person at the left, who brandishes a curved sabre, with quiver suspended on his body and shield on arm, and attacks a negro provided with the same quiver and carrying two spears and a handled axe. The place of the s scene is indicated by a palm tree. In a pamphlet entitled :- Discursos leidos, etc. (Gerona, 1908, p. 25).

p. 697. Io the legend of the figure; instead of 283, read 383.

p. 716-717. In regard to this, there will be read with profit the dissertation in which K. Robert in relation to the texts of Hesiod studied the different representations of Pandora in the paintings of vases. (Hermes. Vol. 49, p. 18-38.

ALPHABETICAL INDEX.

[illegible] figures, [illegible]; [illegible] a cup with [illegible]

[illegible], [illegible].

[illegible]; [illegible], [illegible]; [illegible] in [illegible]

[illegible]; in [illegible] th century, [illegible].

[illegible]

[illegible]; [illegible] on vase of [illegible], [illegible]; on [illegible] of [illegible]

[illegible]

[illegible]

[illegible]

[illegible]; "[illegible]" [illegible] on [illegible] vases, [illegible]

[illegible]; on vase of [illegible], [illegible].

[illegible]; [illegible], [illegible], note [illegible], [illegible], note 1; [illegible]

[illegible], note 1; [illegible], [illegible], note [illegible].

[illegible]; [illegible], [illegible], [illegible], [illegible].

[illegible]; "[illegible]," [illegible], [illegible]; on [illegible] of [illegible], [illegible]

[illegible], [illegible] [illegible], [illegible]; [illegible]

[illegible]; [illegible], [illegible].

[illegible] and [illegible], [illegible]; [illegible]

[illegible]; [illegible], [illegible]; [illegible]

[illegible]; vases [illegible], [illegible].

[illegible], [illegible] of [illegible] found from [illegible]

[illegible], [illegible].

[illegible]; [illegible], [illegible].

[illegible], in [illegible], [illegible], [illegible].

[illegible]

[illegible]

[illegible]

[illegible]; [illegible], 98; [illegible] of [illegible]tions, [illegible]; on [illegible]
[illegible] of [illegible], [illegible]; [illegible], [illegible]; [illegible]
[illegible] in [illegible], [illegible].

[illegible]; in form of woman's head, [illegible].

[illegible]; [illegible]; [illegible] with [illegible], but [illegible]
[illegible] and figures, [illegible].

[illegible] of [illegible], [illegible]; [illegible] of
[illegible] in [illegible], [illegible].

[illegible]; [illegible].

[illegible]

[illegible], note [illegible].

[illegible]; [illegible].

[illegible] of [illegible]; [illegible], [illegible].

[illegible]; [illegible] the [illegible] of [illegible]

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II. Vignettes.

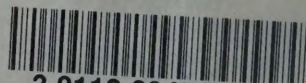
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 Cup o Douris. Interior. Ep

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BOOK XIII. ARCHAIC GREECE.




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HISTORY OF ART IN ANTIQUITY URBANA
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